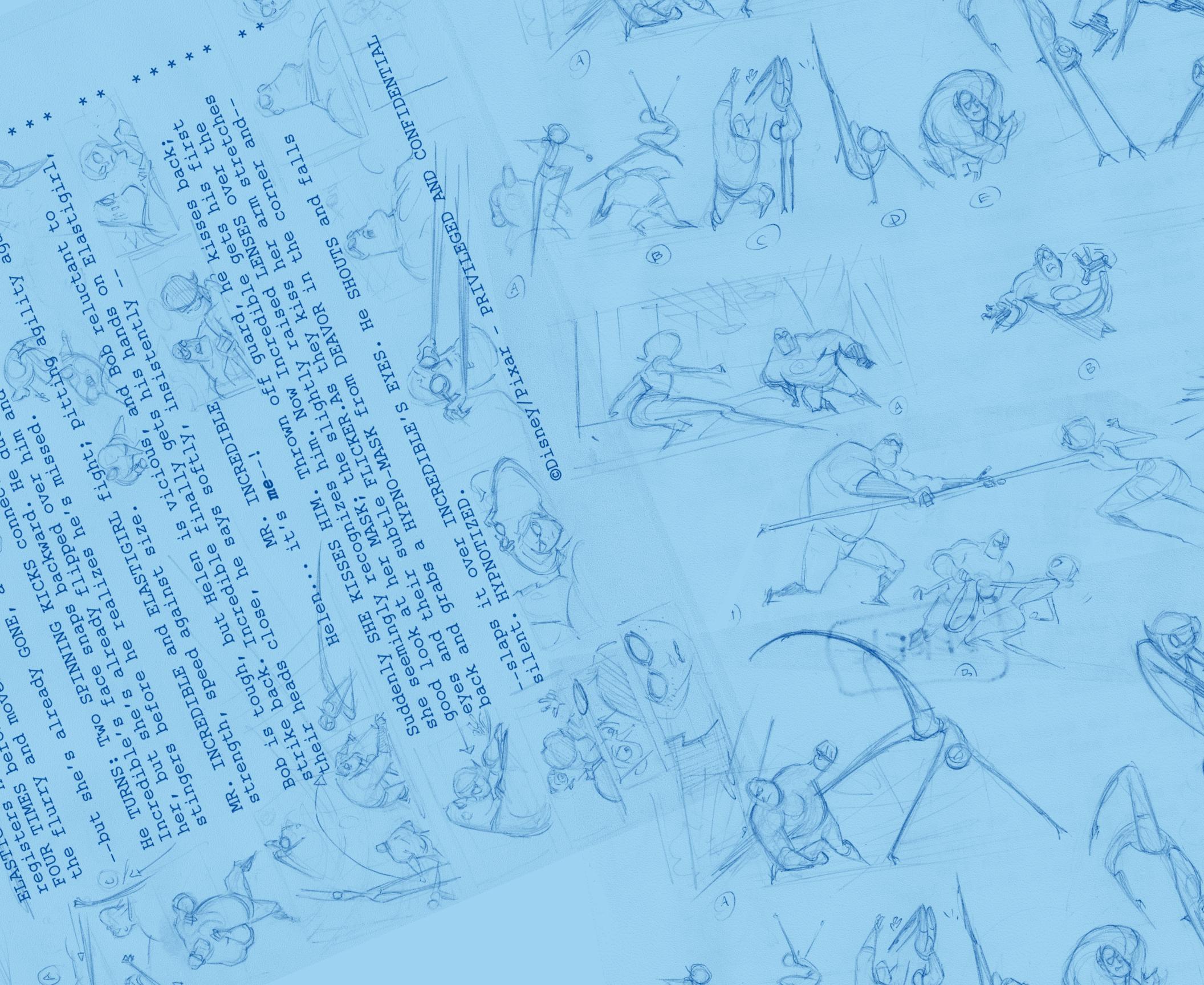




THE ART OF
INCREDIBLES 2

Foreword by John Lasseter, Introduction by Brad Bird, Edited by Karen Paik

A vertical strip from a comic book page depicting a dynamic fight scene. On the left, a woman with blonde hair tied back, wearing a red superhero suit with 'ELASTIGIRL' on the chest, is shown in mid-air, performing a spinning kick. Her right leg is extended, and her arms are out for balance. On the right, a man with a large head and a determined expression, wearing a blue superhero suit with 'INCREDIBLE' on the chest, is shown in a crouched position, ready to defend. The background is filled with motion lines and several small, faint sketches of the characters in different poses, suggesting a fast-paced action sequence. The overall style is characteristic of classic American comic book art.



HYDROLINER - GRAND STAIRCASE - NIGHT

Mr. Incredible crosses the Grand Staircase Atrium in a sprint. Deavor meets him and guides him to the Ballroom.

DEAVOR

Good news and bad news; we've found her, she seems physically fine, but she's had an encounter with the Screenslaver, and she's acting kind of strange. In here --

BALLROOM - HYDROLINER

Incredible moves through the doors and into the room.

MR. INCREDIBLE

Strange how?

Incredible's eyes flick upward to see--

ELASTIGIRL crouched between wall and ceiling. He barely registers her GLOWING EYES and her fists are in his face-- FOUR TIMES before he can react. He BLOCKS the fifth punch in the flurry and moves to respond--

--but she's already GONE, a STRETCHED BLUR arcing behind him.

He TURNS: Two SPINNING KICKS connect with his jaw. Incredible's face snaps backward. He ducks and LUNGES for her, but she's already flipped over him and landed two more stingers before he realizes he's missed.

MR. INCREDIBLE and ELASTIGIRL fight; pitting agility against strength, speed against size.

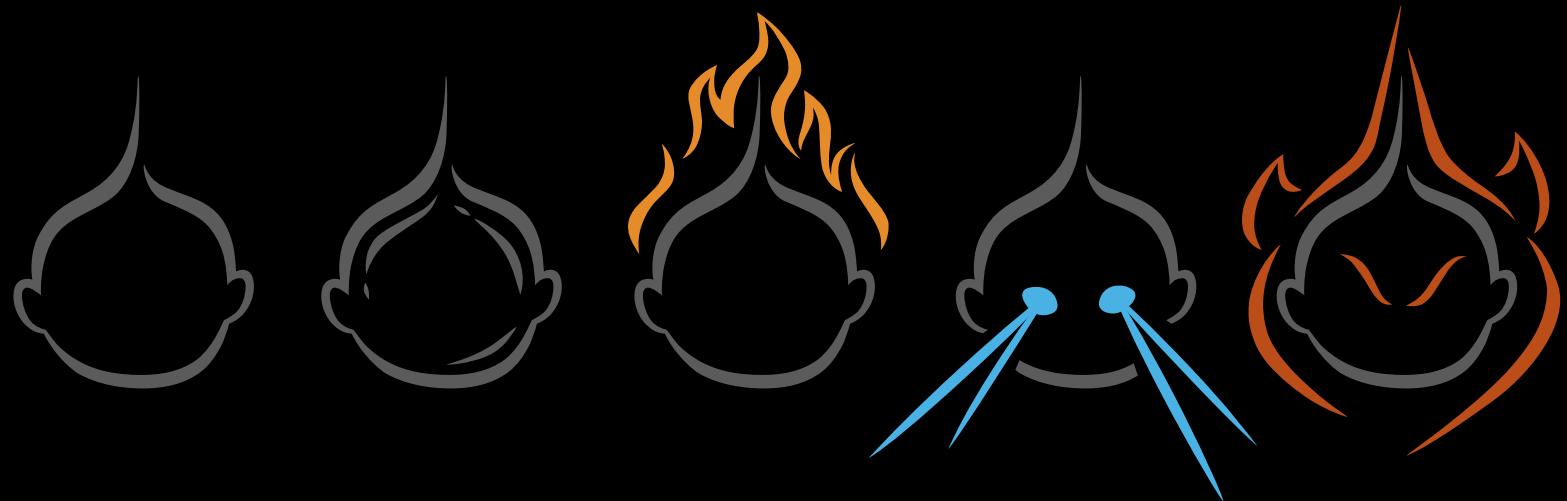
Bob is tough, but Helen is vicious, and Bob reluctant to strike back. Incredible finally gets his hands on Elastigirl, their heads close, he says softly, insistently --

MR. INCREDIBLE

Helen... it's me--!

Suddenly SHE KISSES HIM. Thrown off guard, he kisses back; she seemingly recognizes him. Now Incredible gets his first good look at her MASK; the slightly raised LENSES over the eyes and their subtle FLICKER. As they kiss her arm stretches back and grabs a HYPNO-MASK from DEAVOR in the corner and--

INCREDIBLE'S EYES. He SHOUTS and falls



THE ART OF
INCREDIBLES 2

Foreword by John Lasseter, Introduction by Brad Bird, Edited by Karen Paik

CHRONICLE BOOKS
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FOR INTERVIEWS, ARTWORK &



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FOREWORD

by John Lasseter, Chief Creative Officer

In late 2016, my wife Nancy and I went on a tour of notable mid-century modern houses in Palm Springs. There are two things I will always remember from that trip. The first was that almost every house had a copy of *The Art of The Incredibles* on the coffee table—a compliment to our artists that made me burst with pride. The second was a comment Nancy made partway through the tour. After the third house, Nancy got onto the bus and said, “You know what? I finally get your mother’s taste.”

I grew up in southern California in the 1960s and '70s, and the home I grew up in was a mid-century modern one. The house was mid-century modern; the furniture was all mid-century modern. To my mother, though, who lived in that house for over fifty years, it was all just “modern.”

My mother grew up in northwestern Arkansas during the Depression. After she graduated from high school, she and her family traveled across the country on an old truck—just like in *The Grapes of Wrath*. When the rest of her family stopped in Arizona, where my grandfather found work picking citrus, my mom bought a one-way ticket to Los Angeles. She worked her way through beauty school so she could then put herself through Pepperdine College. After graduating, she became an art teacher.

Looking back, I realize that the mid-century modern look appealed to her so strongly because it symbolized the new life she came west to find. Nowadays, we think

of mid-century modern design as being cool or hip, but to the people from that era, it said so much more. For people like my mother, whose life growing up had been full of struggle, it represented prosperity, optimism, and the promise of the future.

I had always loved the world Brad envisioned for *The Incredibles*, but before that moment I had assumed it was partly because it reminded me of my childhood. Nancy’s remark made me realize that part of why the *Incredibles* aesthetic worked so well was because the optimism of the mid-century modern-inspired look connected powerfully with the underlying spirit of the story.

Brad is one of the most passionate people I’ve ever met. He loves his family, he loves his work, and he loves and believes in the challenge of giving his best to both. You can see that heart, that positive way of seeing life, expressed perfectly—and beautifully—in the bright, smart, exciting, and thoughtful world of *The Incredibles* and now *Incredibles 2*.

I have been waiting for an *Incredibles* sequel for seventeen years—literally from the moment I first saw the story reels for the original film. I was so happy when the time was finally right for Brad to make *Incredibles 2*. The new story has expanded the mid-century modern designed world in fantastic ways. The new homes, buildings, and vehicles are breathtakingly beautiful, and so cool that you will wish, as I do, that you could step into this world and vacation here.



Ralph Eggleston digital

INTRODUCTION

by **Brad Bird**, Director

The core idea of *Incredibles 2*—a role reversal between husband and wife superheroes Bob and Helen Parr—was one that I had a long time ago; almost as soon as I finished the first film. In *The Incredibles*, Bob, a.k.a. “Mr. Incredible,” had begun to appreciate how much family meant to him, but he didn’t really know what it was like to be in the trenches of parenting, especially with toddler Jack-Jack, whose many and uncontrolled powers the family was still unaware of. And as settled as Helen, a.k.a. “Elastigirl,” thought she was as a stay-at-home parent, I knew there was a part of her that missed superhero work.

A lot of the feeling of the Parr family has its roots in my own life: in the family I grew up in as the youngest child, and in the family I raised with my wife. Their world feels very comfortable to me; I know the characters almost like I know my own family. But the process of creating the right story for them for a second movie was a bigger challenge than I imagined.

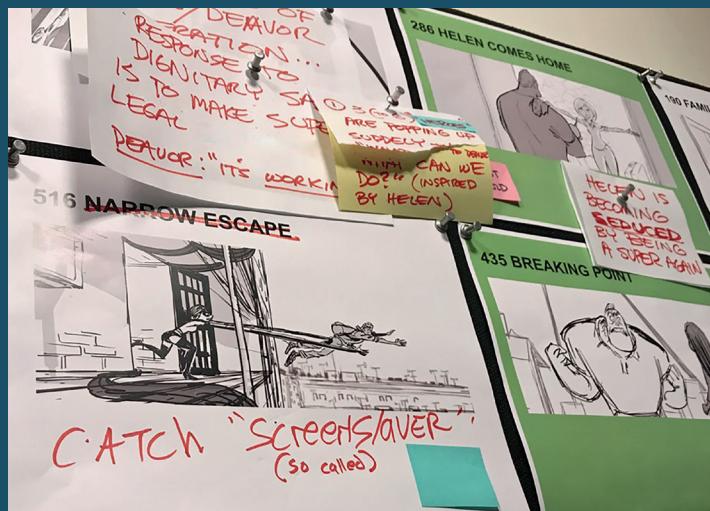
Every movie is its own creature, and each one needs its own care and feeding, as you discover over the course of making it. For this film, the fundamental idea of role reversal always stayed the same, but the circumstances of the world, the “superhero plot,” so to speak, changed dramatically. A story about A.I. became a story about a businessman with a bold idea, which became a story between brothers running a business, then one brother became a girl . . . yadda yadda yadda, you get the idea. Balancing the voracious needs of production with a story

whose growth I tried to control without overly limiting it was very difficult, and Ted Mathot and I relied on the ten-thousand-foot overview of John Lasseter’s fresh eyes, along with Mark Andrews, Michael Arndt, and others for perspective. The challenges of the film were immense, and greatly intensified when a full year was taken off the film’s production schedule.

In a way, I was having the same problem that Bob and Helen were having. The interviews that began the original film were a way of saying that our ideas of what our lives are going to be and what they actually turn out to be are very different. We think we can see the future, but we can’t. But what both movies also say is that if you are lucky enough to have a family you can count on, it will help carry you through any obstacle life can throw at you. And the same thing was true here.

A crew is its own kind of family, and we had a great one on this film, just as we did on the first. Their resourcefulness and creativity made it possible to achieve things we had always hoped for with this world, and discover parts of it I’d never imagined before. This book is a distillation of the journey we took, the roads both traveled and abandoned, to arrive at the finished film.

Incredibles 2 demanded a hurricane of art, and the eye of that storm was Ralph Eggleston, who managed an overstressed, super-talented art team of veterans and newbies on a frightening schedule, without going (noticeably) insane. Check out this book and I think you’ll agree—the results are wonderful.



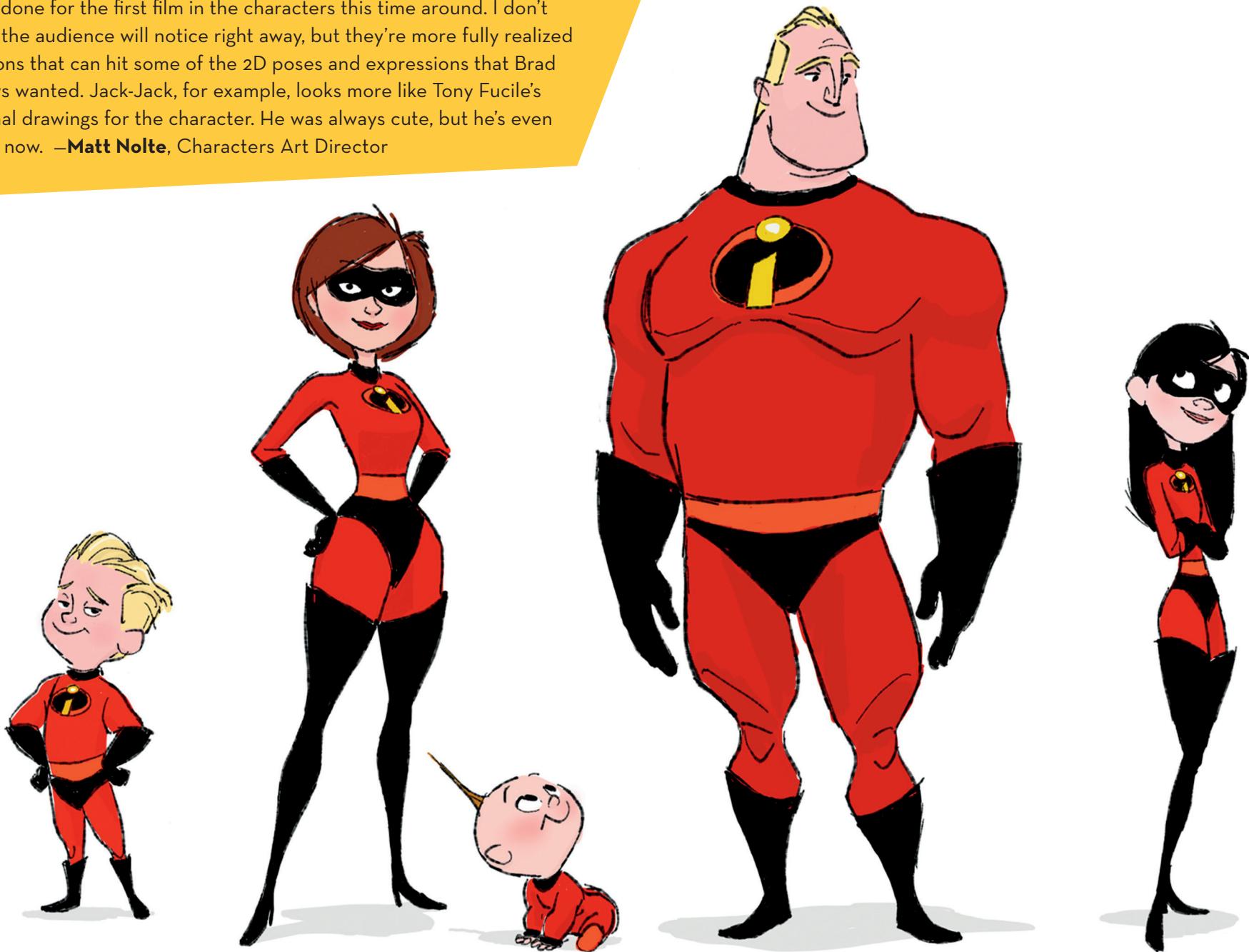


Characters



PARR FAMILY

We tried to capture some of the subtleties of the art and sculptures that were done for the first film in the characters this time around. I don't think the audience will notice right away, but they're more fully realized versions that can hit some of the 2D poses and expressions that Brad always wanted. Jack-Jack, for example, looks more like Tony Fucile's original drawings for the character. He was always cute, but he's even cuter now. —**Matt Nolte**, Characters Art Director

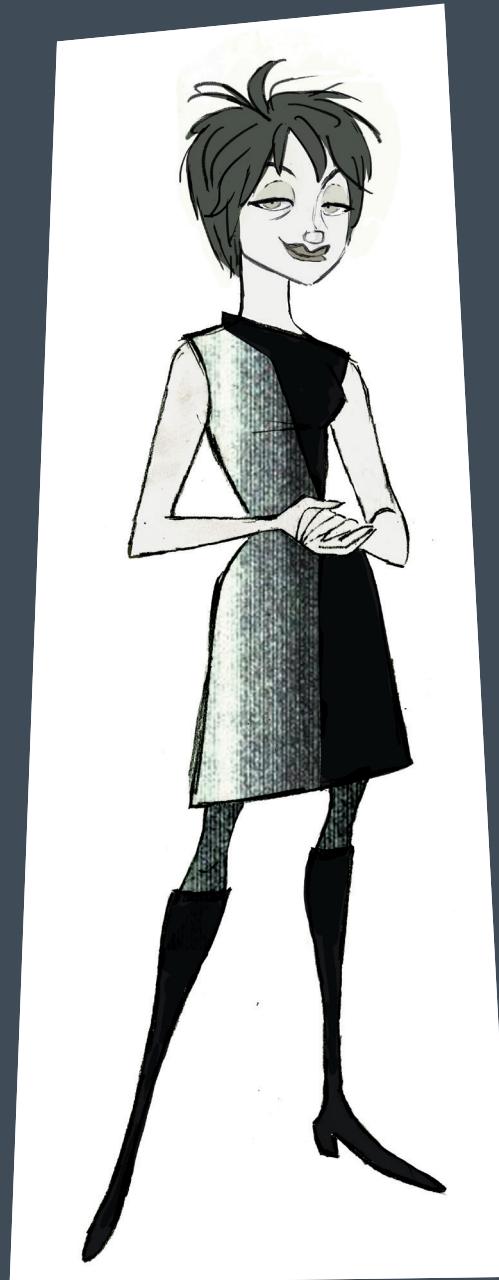


Tony Fucile digital

DEAVOR FAMILY



Matt Nolte pencil and digital



Tony Fucile, Matt Nolte pencil and digital



BOB PARR



Bob paid lip service to the difficult job that Helen had staying at home, but until he did it himself he didn't really know what it was like. He gains an appreciation for the work of being a parent over the course of this movie, and he comes to value it more than he thought he would. When he has to sit on the sidelines of this game that he's been desperately trying to get into, and watch his superhero wife be the one chosen instead, he's absolutely grinding his teeth about it at first. But then, by the time he's offered the opportunity to go on the field, his sense of responsibility says, "I'm still interested, but I have some life stuff I have to take care of with my kids first." —**Brad Bird**, Director

ABOVE **Bryn Imagire** digital painting; model by **Lou Hamou-Lhadj**

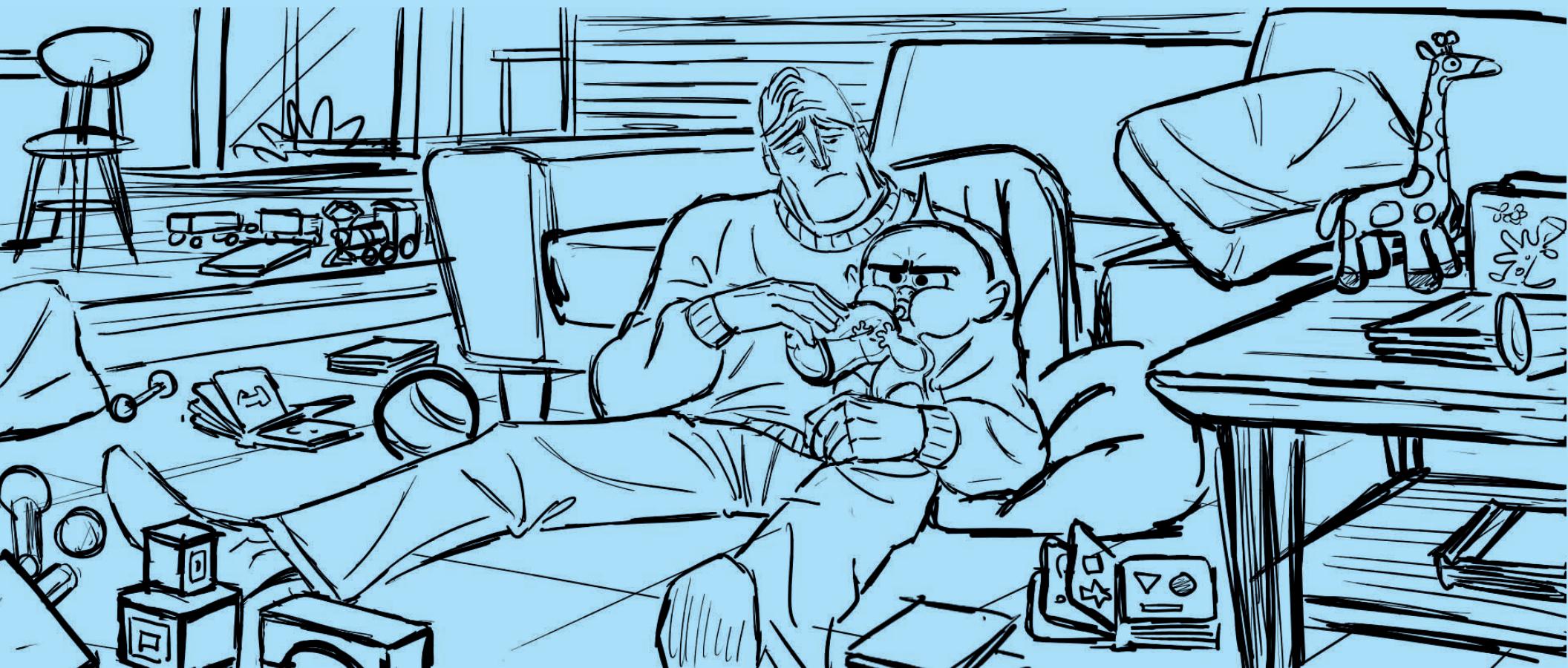
LEFT **Tony Fucile, Kevin O'Brien** digital



Evan Bonifacio digital



Ted Mathot, Brian Kalin O'Connell, Tony Fucile digital



We devoted a pretty good amount of time to figuring out what Bob's arc would be as a dad at home learning about his kids. One of our challenges was to avoid portraying the stereotypical clueless dad everyone has seen a bunch of times. Over time, we found the right arc, where he started off doing things relatively okay and then went through a more nuanced progression, eventually developing a much deeper, richer relationship with the kids. When Brad wrote the apology scene, I felt that we really nailed it. —**Ted Mathot**, Story Supervisor

Sanjay Patel digital



Bobby Rubio digital

HELEN PARR

It's easy to idealize Helen and want to make her perfect, where she always knows what to do, doesn't make mistakes, and doesn't have an ego. But that's not very interesting and it's not very true to life. So it was always on my to-do list for this movie to make her more human. —**Brad Bird**, Director



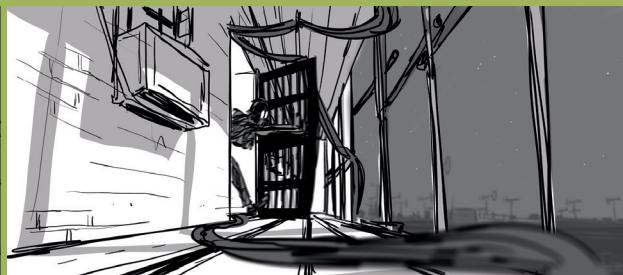
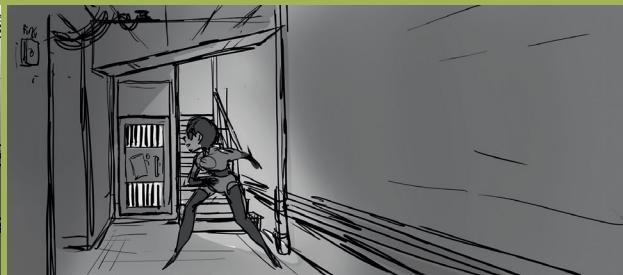
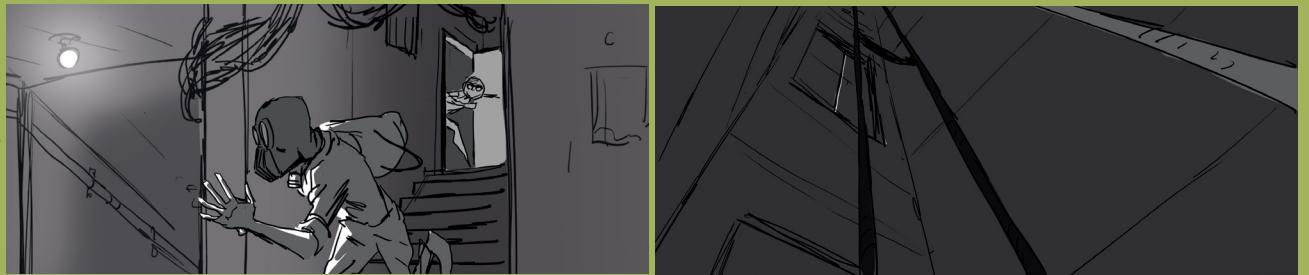
Bryn Imagire digital painting; model by **Kevin Singleton**

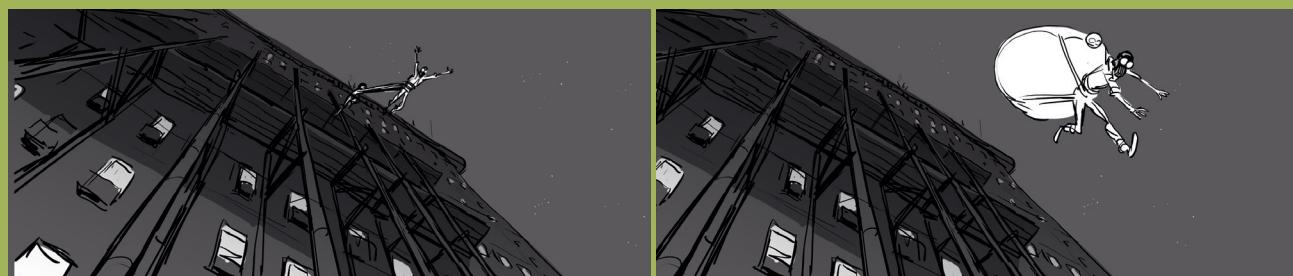
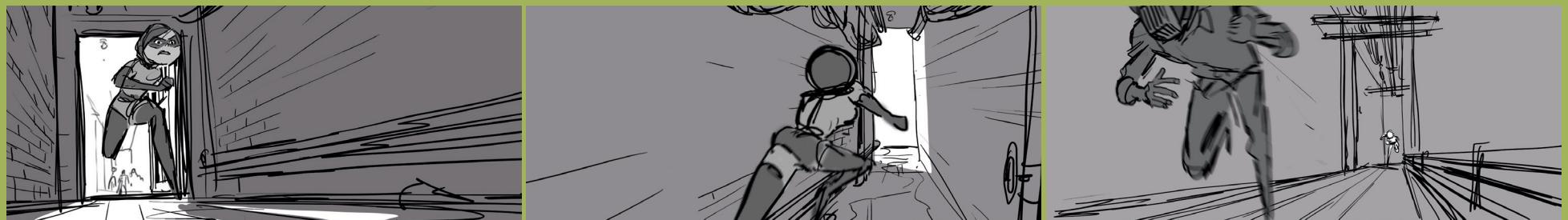


Bryn Imagire photo collage painting;
model by **Kevin Singleton**



Melody Cisinski digital





Louis Gonzales digital

VIOLET



TOP **Bryn Imagire** digital painting; model by **Nancy Tsang**
BOTTOM **Evan Bonifacio** digital

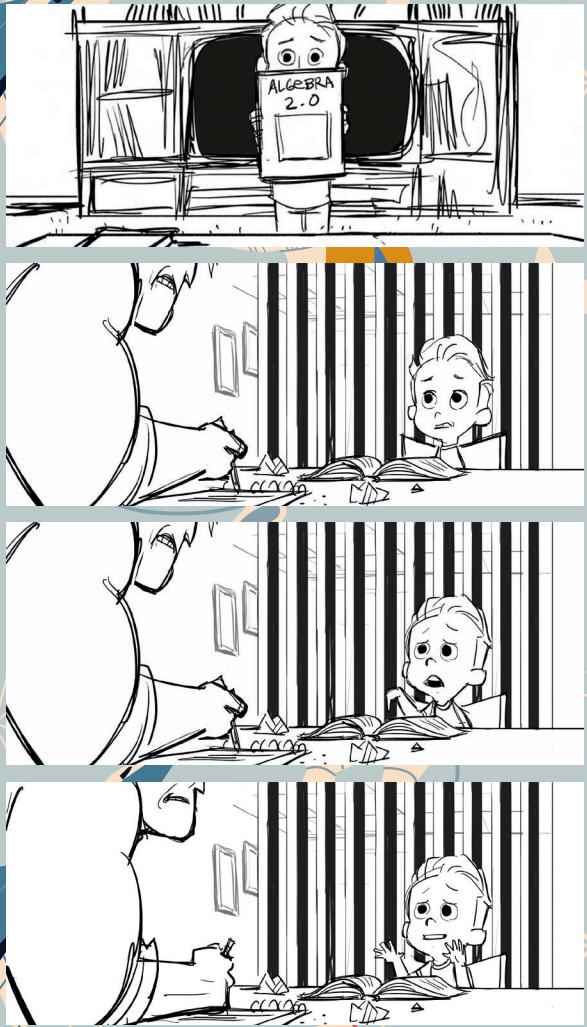


Rosana Sullivan digital

DASH

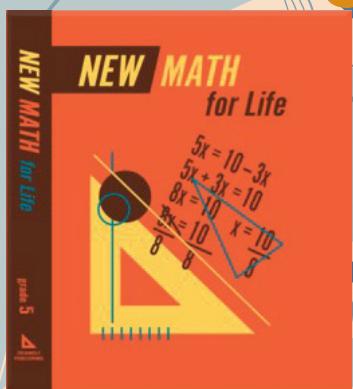


TOP **Evan Bonifacio** digital
BOTTOM **Bryn Imagire** digital painting; model by **Rich Hurrey**



Bobby Rubio digital

Paul Conrad digital



JACK-JACK



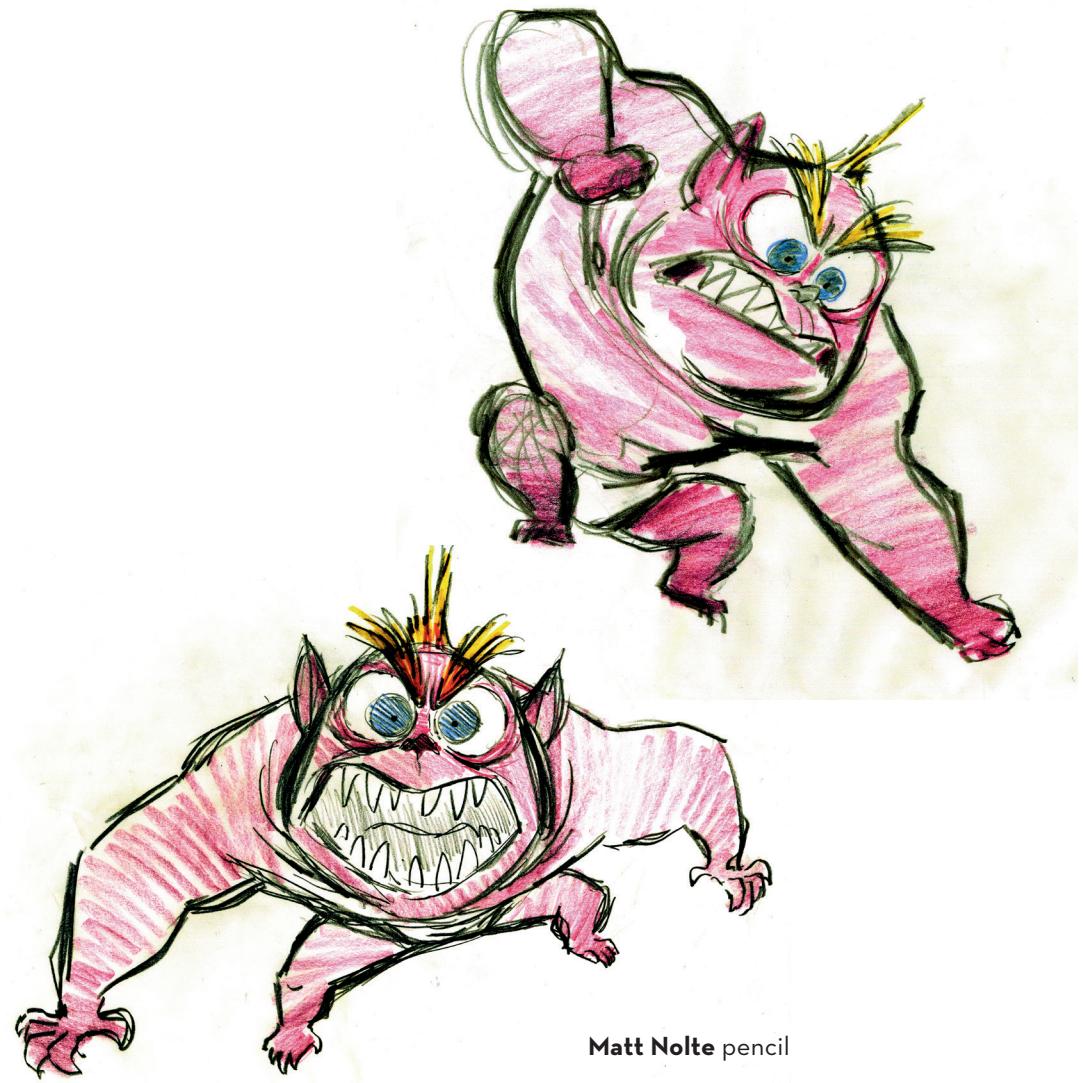
Bryn Imagire digital painting; model by Salvatore Melluso



BEFORE

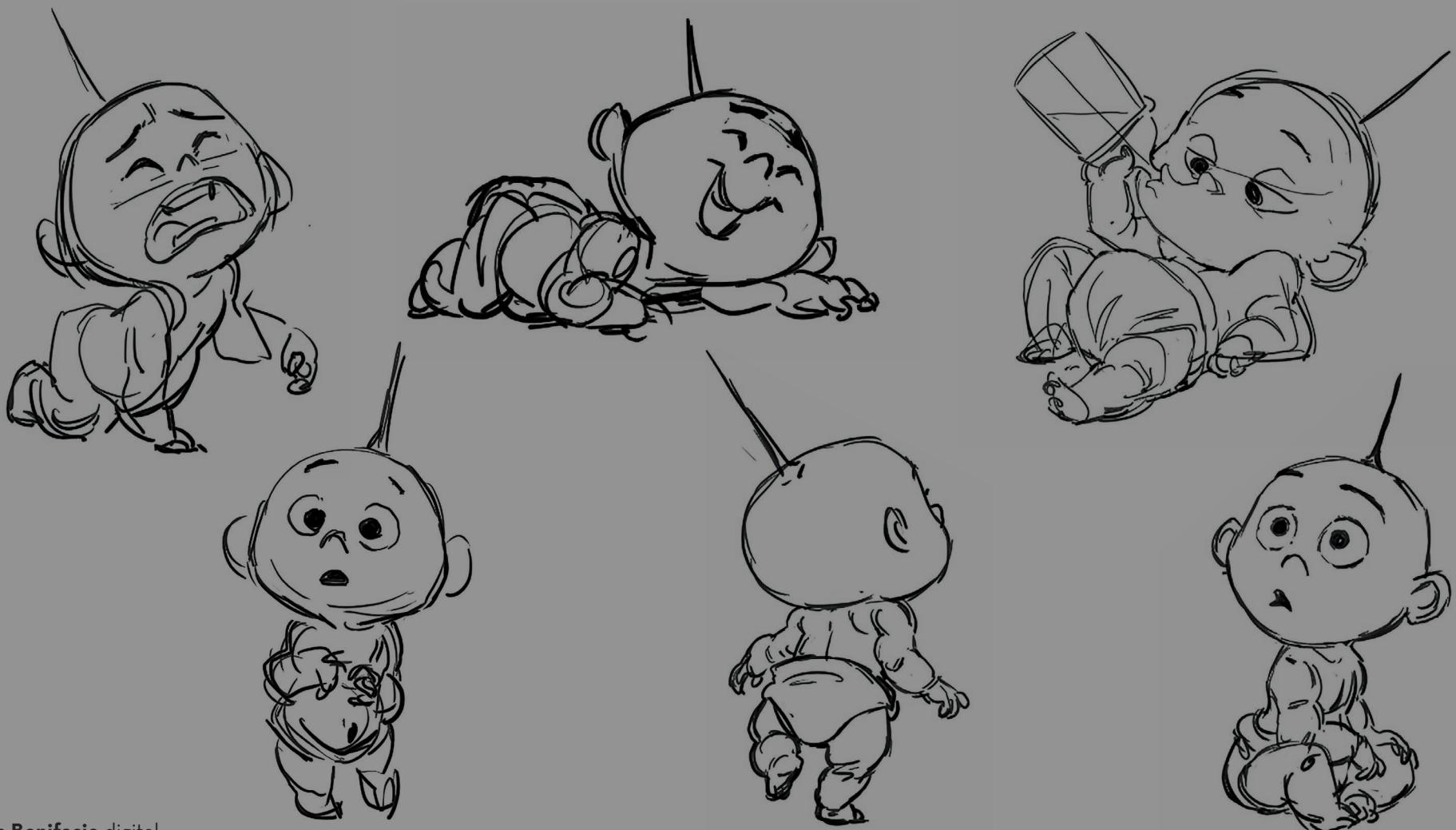


Bryn Imagire digital; model by Salvatore Melluso

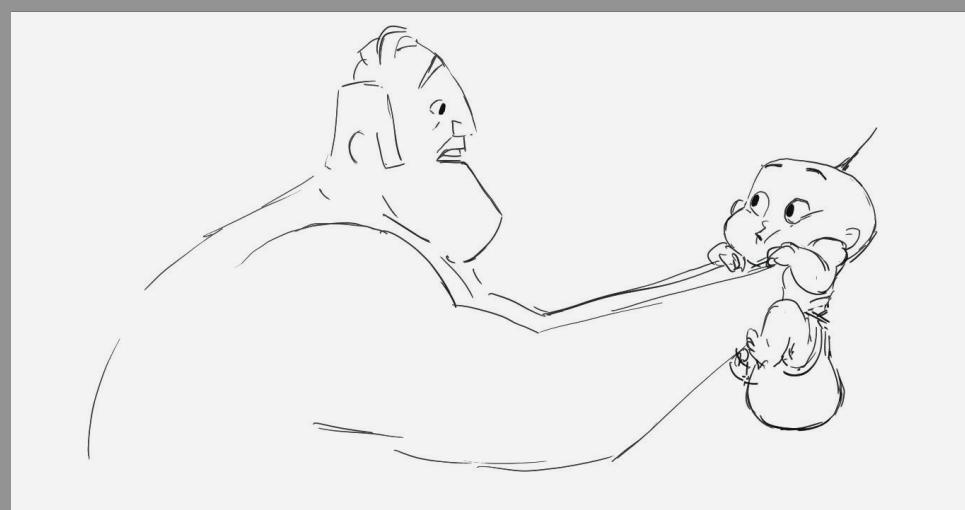


Matt Nolte pencil

When I was coming up with ideas for Jack-Jack, I didn't use any of the other heroes' powers for him. I feel like the kinds of powers that work best with the baby are those that are very demanding—they're really loud, they're the things you can't ignore, like being on fire. It's like when a baby wakes up at 5:30 in the morning. You may think, "I'll just calm you down so we can both get back to bed and sleep until 7," but that baby is going to make sure you are alert. There's no way you're going back to sleep, even if the baby does. —**Teddy Newton**, Story Artist



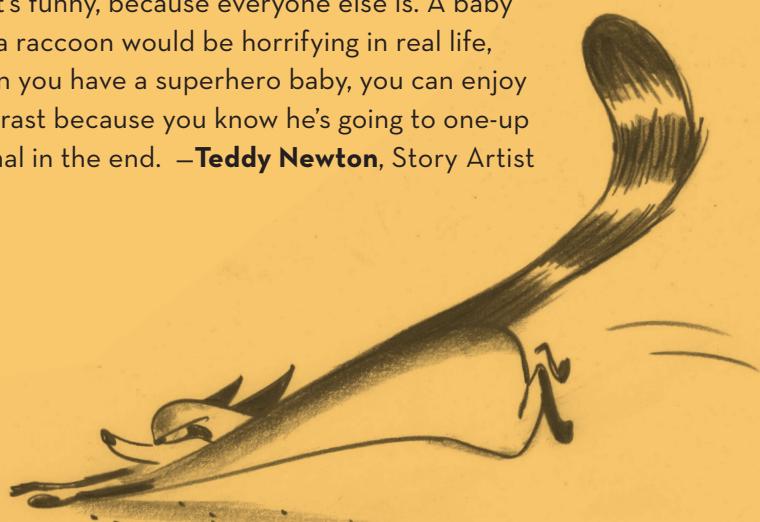
ALL Evan Bonifacio digital





Teddy Newton pencil

The raccoon fight was an idea I had had on the first film, and for years Brad would say that if we ever did a second film the raccoon had to be put in. I've always liked films that have moments that are funny and scary at the same time. Babies are very delicate, but they're not concerned with their own fragility. And that's funny, because everyone else is. A baby fighting a raccoon would be horrifying in real life, but when you have a superhero baby, you can enjoy the contrast because you know he's going to one-up the animal in the end. —**Teddy Newton**, Story Artist



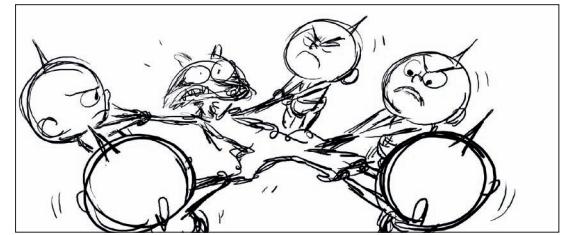
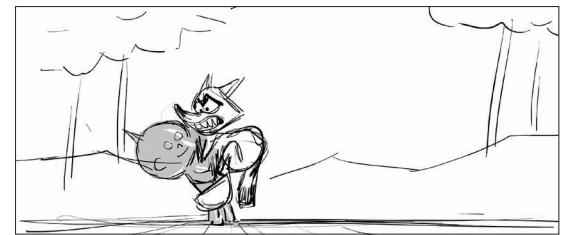
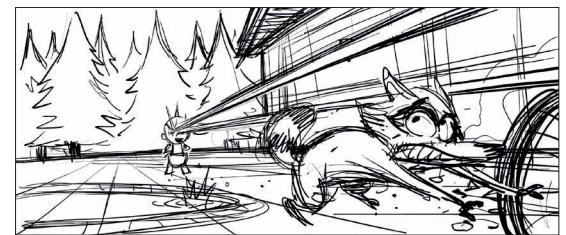
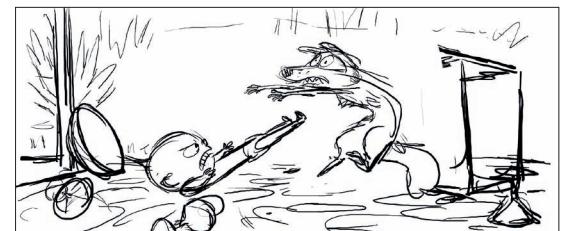
Teddy Newton pencil



TOP **Teddy Newton** pencil
BOTTOM **Kevin O'Brien** digital

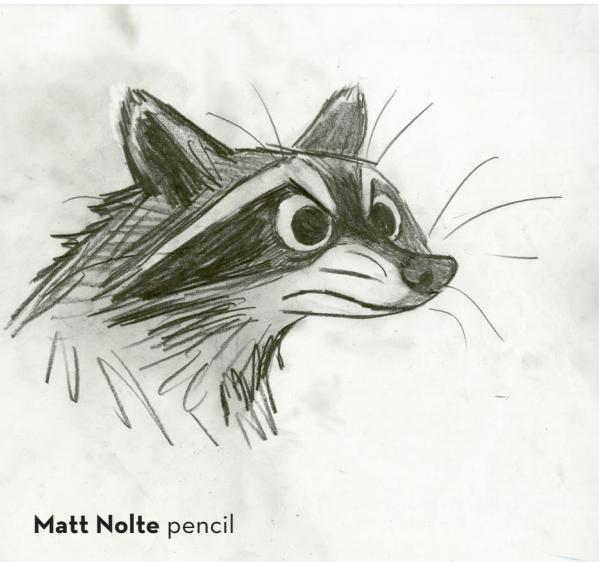


Daniel López Muñoz pencil

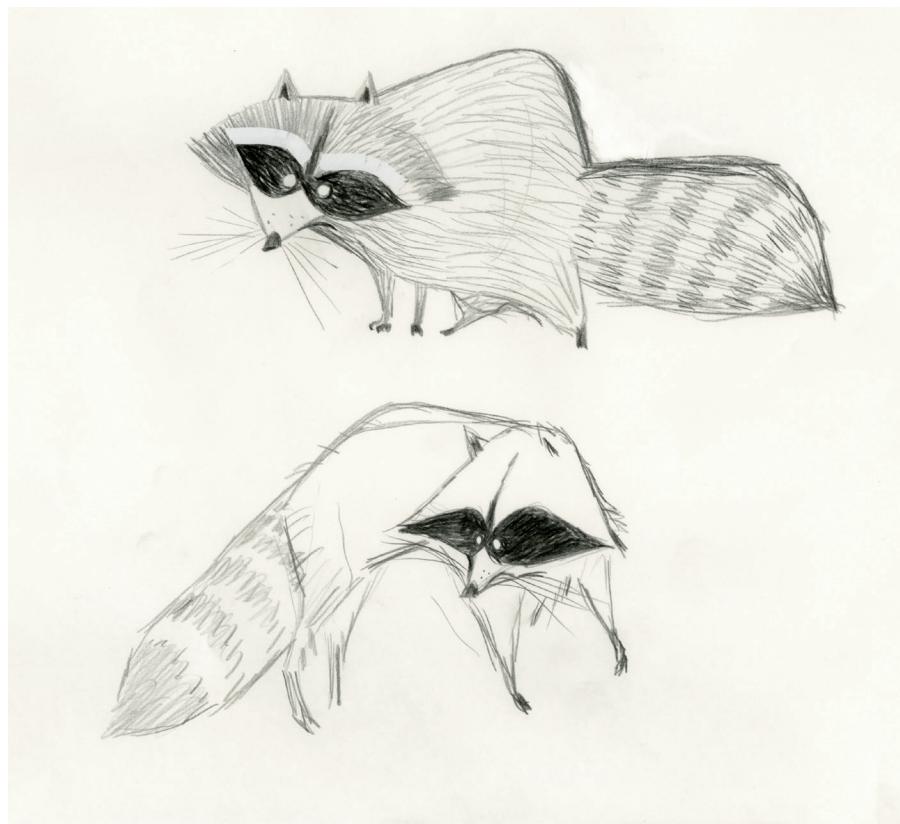


Teddy Newton pencil

Peter Sohn digital



Matt Nolte pencil



Daniel López Muñoz pencil



Daniel López Muñoz pencil



Jerome Ranft clay sculpt



Ralph Eggleston digital



Ralph Eggleston digital

WINSTON DEAVOR

We had to have done at least 500 sketches for Deavor's design; everyone jumped in. It's neat when that happens. Everyone was doing drawings, and two, three people would work on a single drawing—someone would do the head, someone would do the body, someone would take that cobbled-together drawing and make it into something else. All of the characters kind of came together that way, which is fun. That's how it should be; that's when interesting things happen. It's how we worked on the first film. The final design had these extreme brows, this extreme nose, and a mouth that was kind of hidden, and Brad was concerned about whether it would be expressive enough. Doing a hand-drawn animation test was the quickest way to put the design through its paces and see if it would work or not before we built a CG version. —**Tony Fucile**, Character Designer



ABOVE AND LEFT

Tony Fucile pencil

RIGHT

Matt Nolte pencil and digital





Tony Fucile pencil

Tony Fucile



Greg Dykstra clay sculpt



Bryn Imagire digital painting; clay sculpt by **Greg Dykstra**



Rosana Sullivan digital

EVELYN DEAVOR



Ralph Eggleston marker



Bryn Imagire digital



Greg Dykstra clay sculpt

We were working on the character of Winston Deavor's brother Nelson when a suggestion was made to explore the character as Winston's sister instead of brother. As we dug into that notion, we realized we had more opportunities for the character (and the film) if the character was female. We came up with a new and much better introduction for her, one where the audience could get a better idea of who she is and immediately see the relationship between her and Winston. We also had the chance to create a stronger rapport between her and Helen, something that was lacking with the Nelson character. —**Ted Mathot**, Story Supervisor

LUCIUS BEST



Bryn Imagire digital painting; model by Jacob Speirs



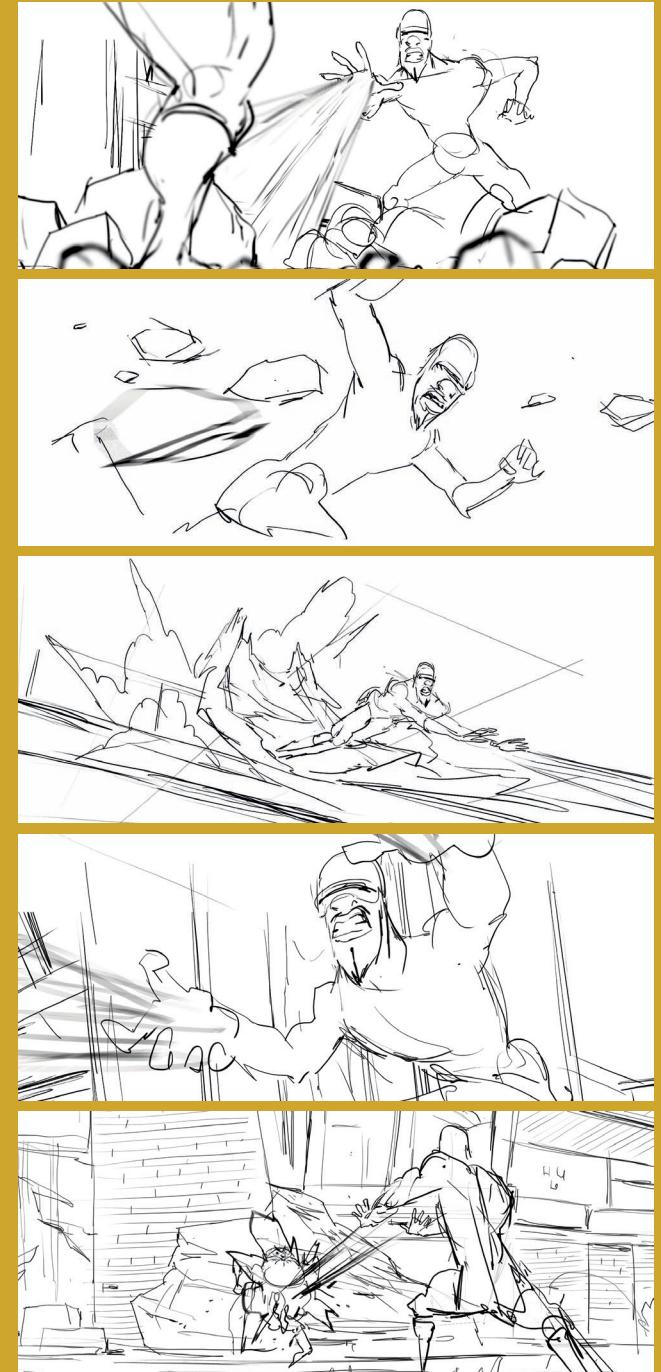
LEFT Matt Nolte pencil and digital
RIGHT Tony Fucile digital



Tony Fucile digital

One of the things Brad says about sequences like this is, “I just want the cherries!” Meaning, it’s gotta be great, and it’s gotta be short.

—Dean Kelly, Story Artist



Dean Kelly digital



Greg Dykstra clay sculpt



Bryn Imagire digital painting; clay sculpt by **Greg Dykstra**; model by **Jason Bickerstaff**

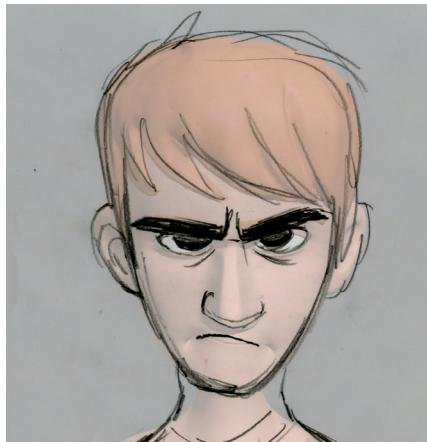
TONY RYDINGER



ABOVE **Josh Holtsclaw** digital

RIGHT **Deanna Marsigliese** digital

BELOW **Matt Nolte** pencil over digital model; model by **Jason Bickerstaff**



THE UNDERMINER

UNDERMINER: HEAD TREATMENT - CYCLOPSE THUMBS.



Deanna Marsigliese digital



Deanna Marsigliese digital

We first started on the Underminer sequence probably seven years ago. Brad and I did the first six passes on it. It was everything from giant clay golems coming out of the earth, to robots, to giant earthworms, all this subterranean stuff that was going to come out of the ground, you name it. But it was basically a cold open to the movie and we had to wrap it up quick, so none of that stuff was going to work. After lots of brainstorming, we ended up with the runaway tunneler thing, which was just right. Using the Tony Rydinger interview as a framing device was perfect, because we could quickly cover the stuff we needed to recap from the first movie while kicking off some of the important storylines for this one.

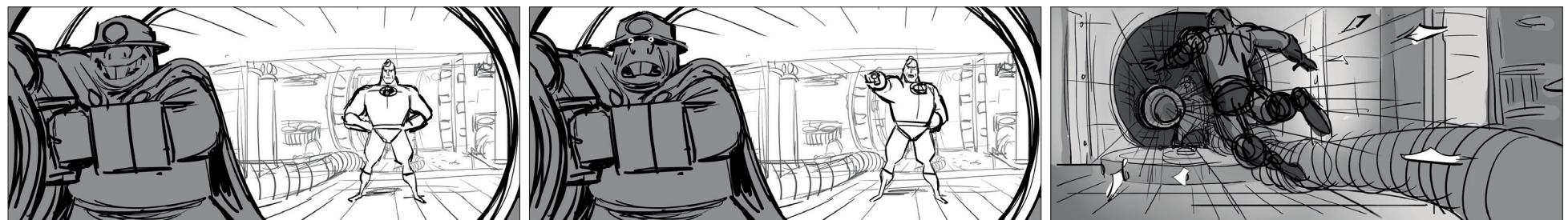
—Ted Mathot, Story Supervisor



Bill Preising, Mark Andrews, Kevin O'Brien digital



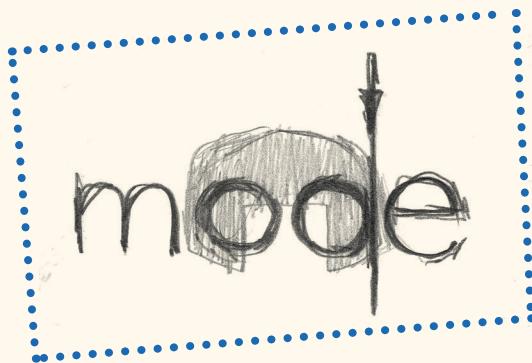
Deanna Marsigliese digital



EDNA MODE

E's reaction to being shoved into a babysitter role would naturally be, "What? I'm an artist. Why would you come to me for that? You're insane; I refuse!" But when the baby starts to show that it's super . . . that's the way into E's heart. Not only is it amazing that Jack-Jack can physically morph, but the fact that he morphs into E herself appeals to her vanity. By the time Bob comes back to pick up the baby, she and the baby have bonded like never before. It was an unexpected thing to do with E and I liked it because it was a way for a seemingly non-maternal person to suddenly change that the audience would buy.

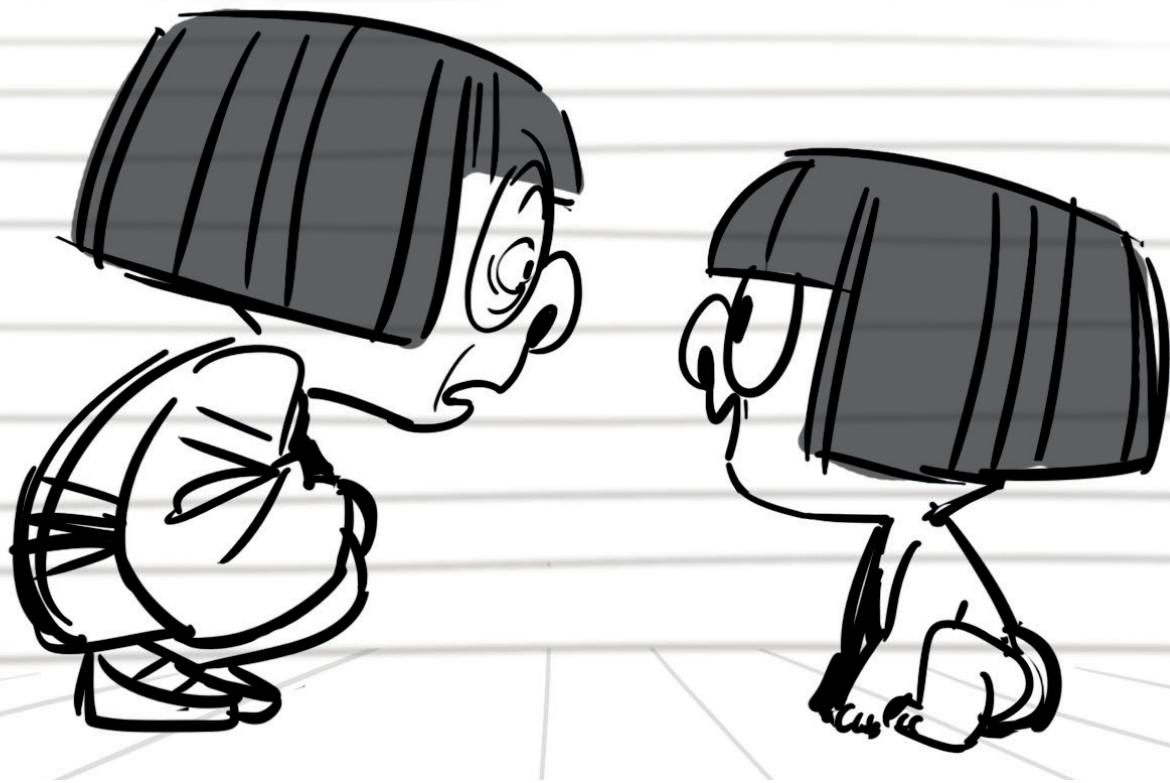
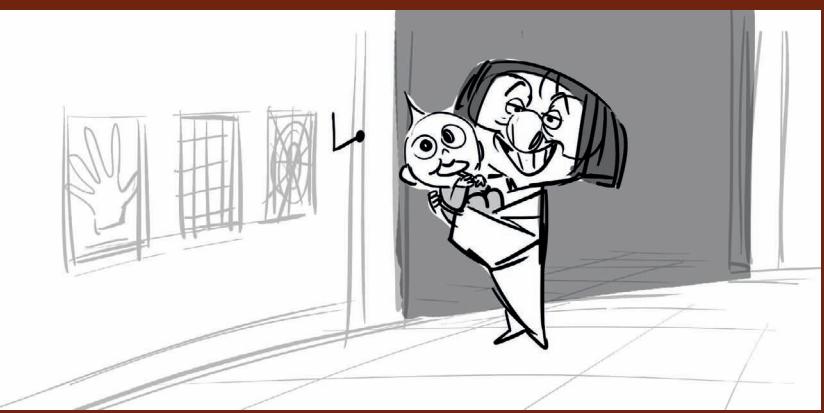
—**Brad Bird**, Director



Tony Fucile pencil



Bryn Imagire digital painting;
clay sculpture by **Kent Melton**



Domee Shi digital

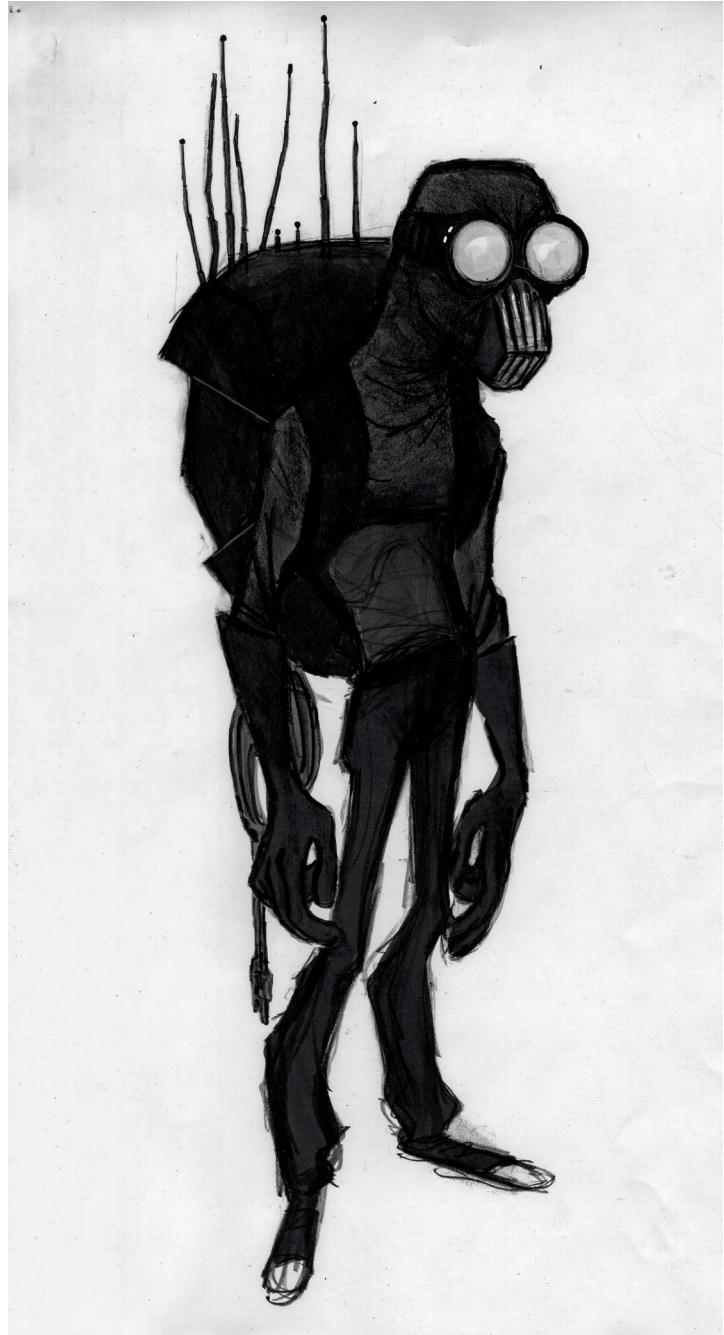
SCREENSLAVER

Ted Mathot and I had been brainstorming ideas for how exactly Helen could put all the pieces together to figure out who was behind these incidents, and we came up with the idea for a scene where Helen finds the Screenslaver's lair. The idea in the first iteration was that the Screenslaver, un-costumed, was going to come home, realize that somebody was there, and bolt. I tried an alternative where the Screenslaver was in the room as Helen came in. That led to a discussion of Hitchcock films and the notion of making the scene a mousetrap. When the audience knows the villain is lying in wait for Helen, the whole scene becomes more intense.

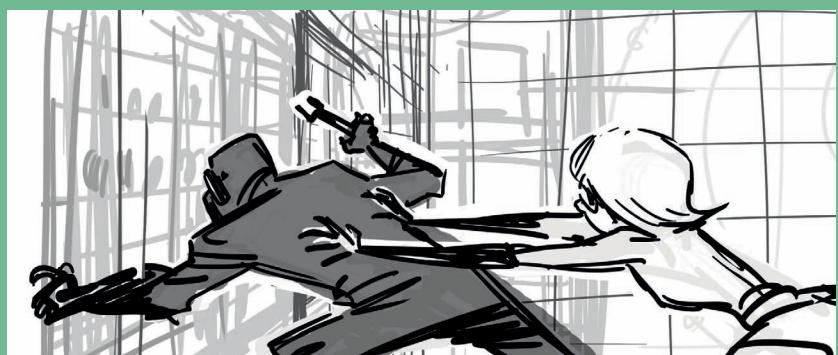
—Derek Thompson, Story Artist



Deanna Marsigliese digital



Matt Nolte pencil and digital



Derek Thompson, Ted Mathot digital

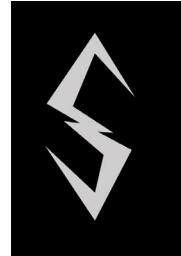
WANNABE SUPERS

The direction that ended up being most successful for the Wannabe Supers was trying to zero in on the kinds of characters that would serve as the best foils for the family. What powers would be particularly problematic for each of the Parrs? Combining the questions of “what are the most essential ways we can test the family?” with “how can we make them memorable and immediately visually understandable?” led the story team to a spectrum of ideas and names that Brad could take away and cogitate on. —**Derek Thompson**, Story Artist





Matt Nolte pencil and digital; digital painting by **Bryn Imagire**; digital graphics by **Paul Conrad**



ABOVE **Paul Conrad** digital

LEFT **Paul Conrad** digital;
model by **Alonso Martinez**

We originally designed a character named Nelson Deavor who was to be Winston's brother. Nelson needed to have clear family traits that were similar to Winston and be likeable, while having enough in his design that could seem sinister. So much thought was put into the design. As the story progressed, Brad Bird and his story team needed to change the Nelson character from being Winston's brother to his sister. Months earlier, a very similar situation had eliminated a female villain character who we all really liked as well! For a time, the character was re-assigned to a lesser role, a kind-of secondary superhero named Shelectric, until Winston's sibling became a sister. She became the basis for Wilson's sister. And now Nelson was ready to go as He-Lectrix! —**Matt Nolte**, Characters Art Director



Kevin O'Brien digital



Matt Nolte ink and digital



Paul Conrad digital



Deanna Marsigliese
digital



ABOVE Matt Nolte pencil

RIGHT Paul Conrad digital



Matt Nolte ink and digital; digital painting by Bryn Imagire; digital graphic by Paul Conrad



Matt Nolte ink and digital





Matt Nolte ink and digital

It was interesting to try and come up with some talents that hadn't already been covered in the well-established world of superheroes. I figured someone spitting fire must already be out there, but then I thought of an older character who has digestion problems, and somehow that turned into Reflux, who basically has some kind of indigestion or acid reflux and can spit lava. That seemed like fun, something I hadn't seen before. I always liked how *The Sopranos* was populated by very real-looking secondary mafia figures. They didn't look like they could punch through walls; they had beer guts and didn't eat well, and yet they were still intimidating! I thought of Reflux as being that kind of character. —**Kevin O'Brien**, Story Artist



Matt Nolte pencil and marker on paper

INTERNATIONAL SUPERS



Working on a scene with fifteen to twenty superheroes in it is not a small thing by any stretch in terms of action and planning, but what was most important to me about this assignment was asking what those characters would be like. It goes to the idea of, “How do we enrich the world so it feels bigger in this sequence?” The only way we can get it to feel big is by diversifying the cast—you don’t see a lot of the world, but you can bring the world in. It was a great chance to build out the story world with superheroes from all over. —**Louis Gonzales**, Story Artist

Matt Nolte, Deanna Marsigliese pencil and digital



Matt Nolte ink and pencil



Deanna Marsigliese pencil *ZAPPER*



Matt Nolte ink and digital

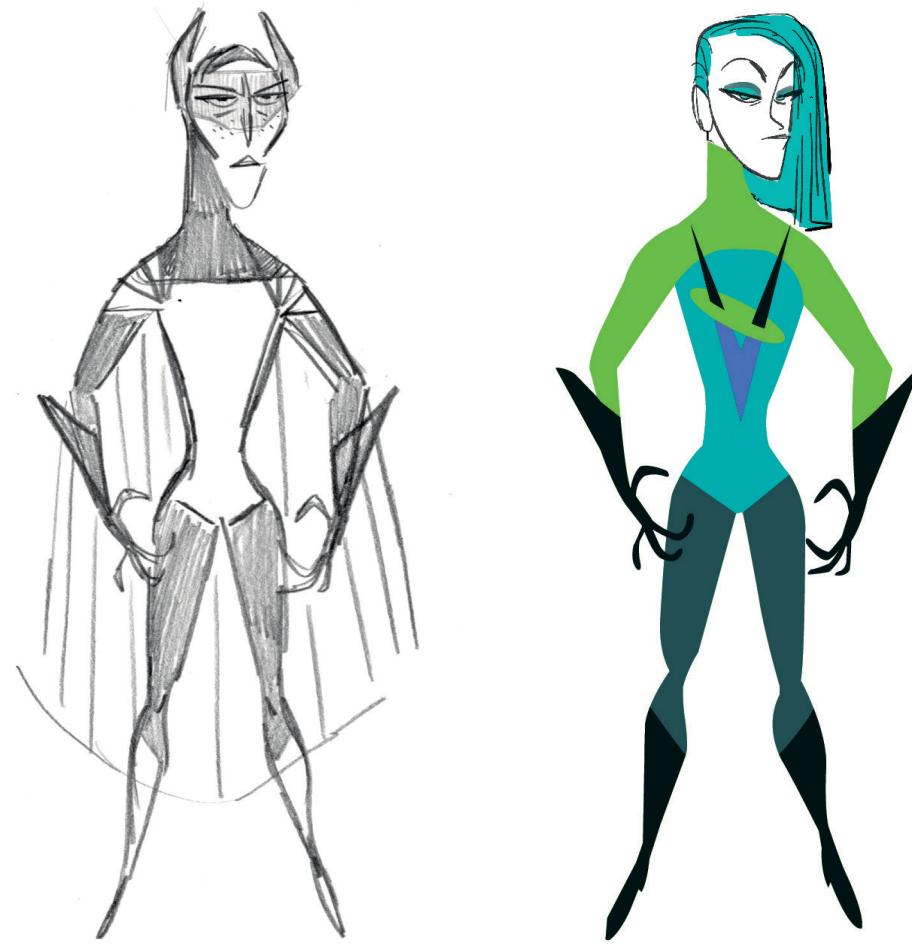
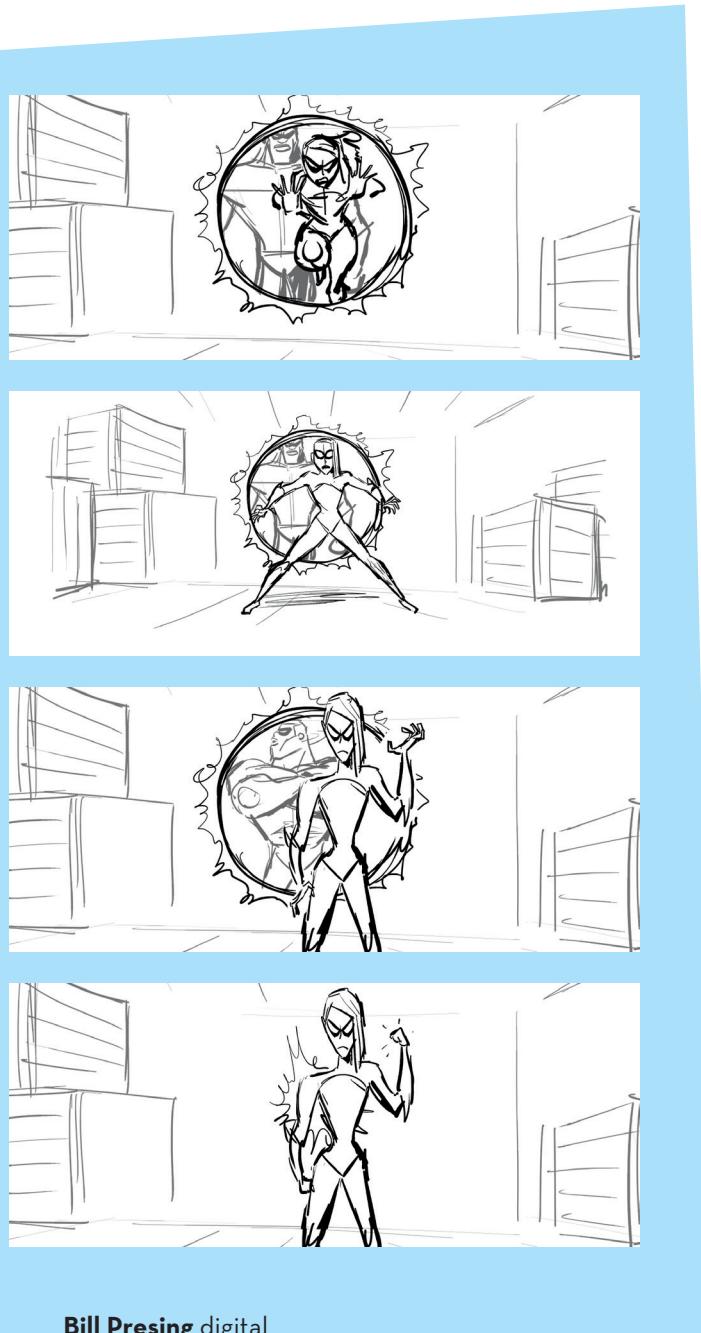


Deanna Marsigliese pencil *ZAPPER*





Matt Nolte pencil and digital

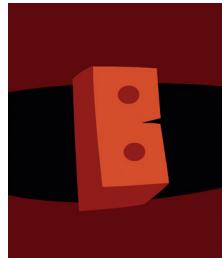


Tony Fucile, Deanna Marsigliese digital;
digital painting by **Bryn Imagire**; digital
graphics by **Paul Conrad**





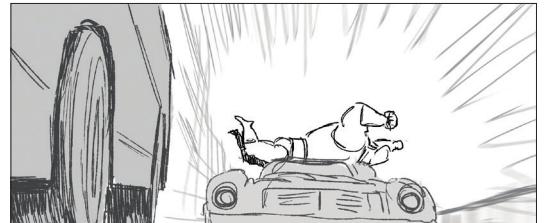
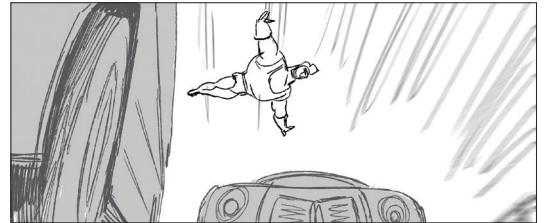
Matt Nolte marker



Paul Conrad digital



Deanna Marsigliese digital; digital painting by Bryn Imagire;
digital graphics by Paul Conrad



Melody Cisinski digital

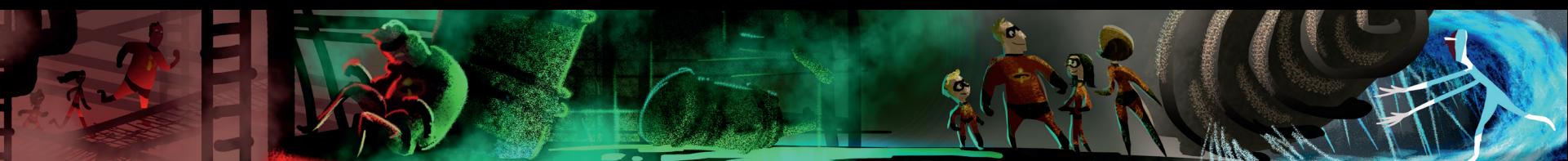
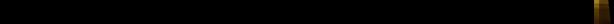
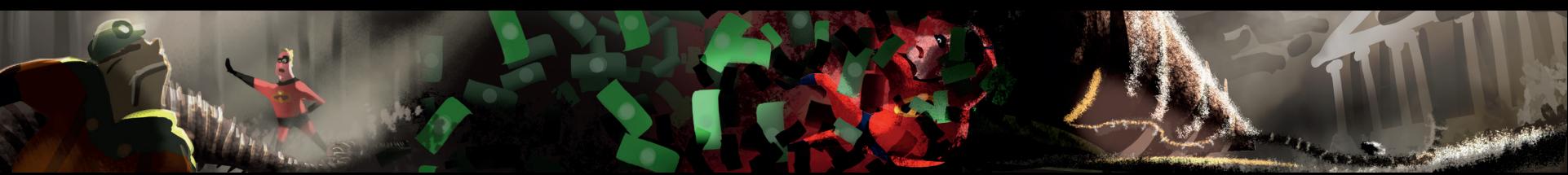
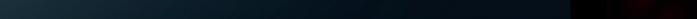
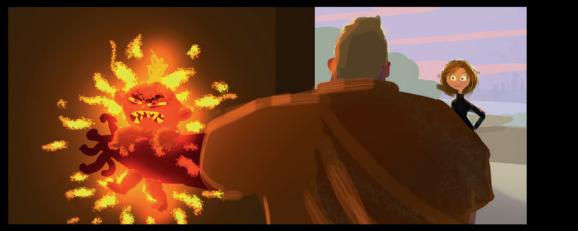


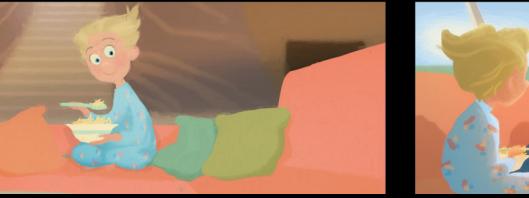
Paul Conrad digital

Matt Nolte pencil and digital; digital painting by **Bryn Imagire**; digital graphics by **Paul Conrad**



LIGHTING STUDIES





Ralph Eggleston digital



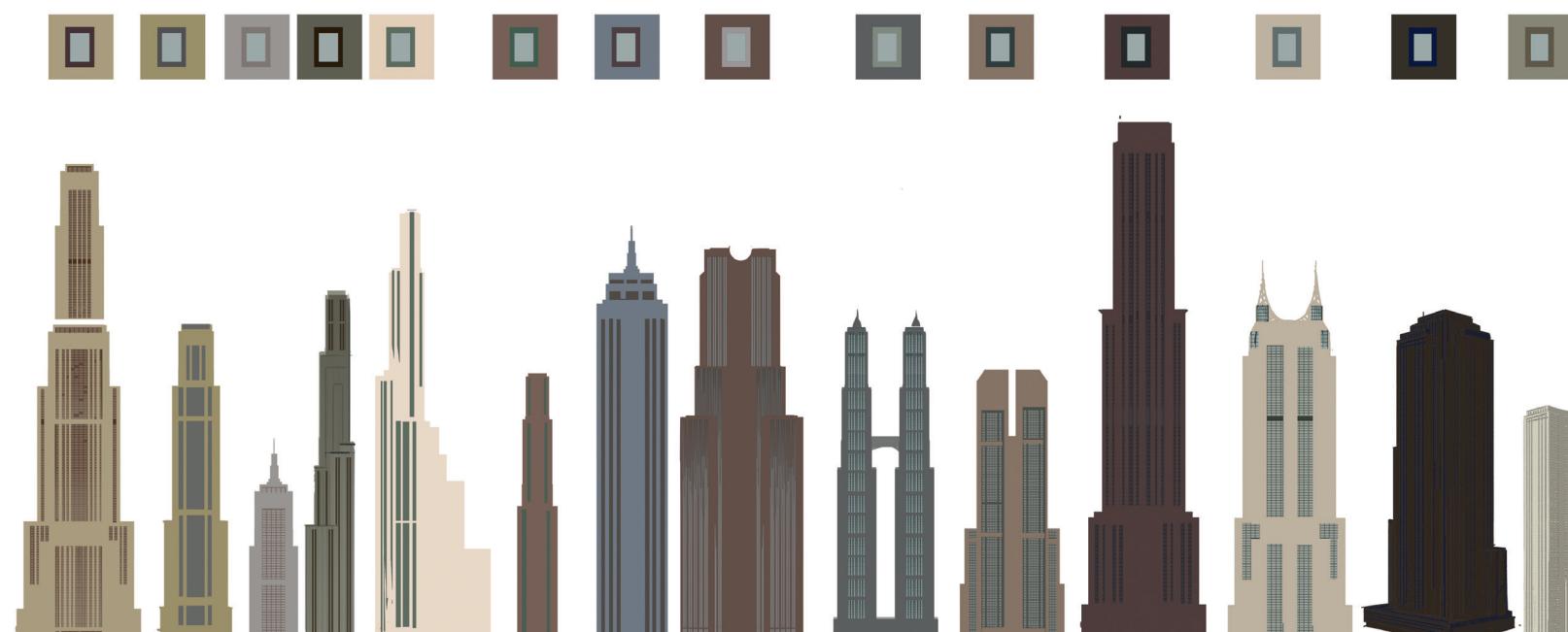
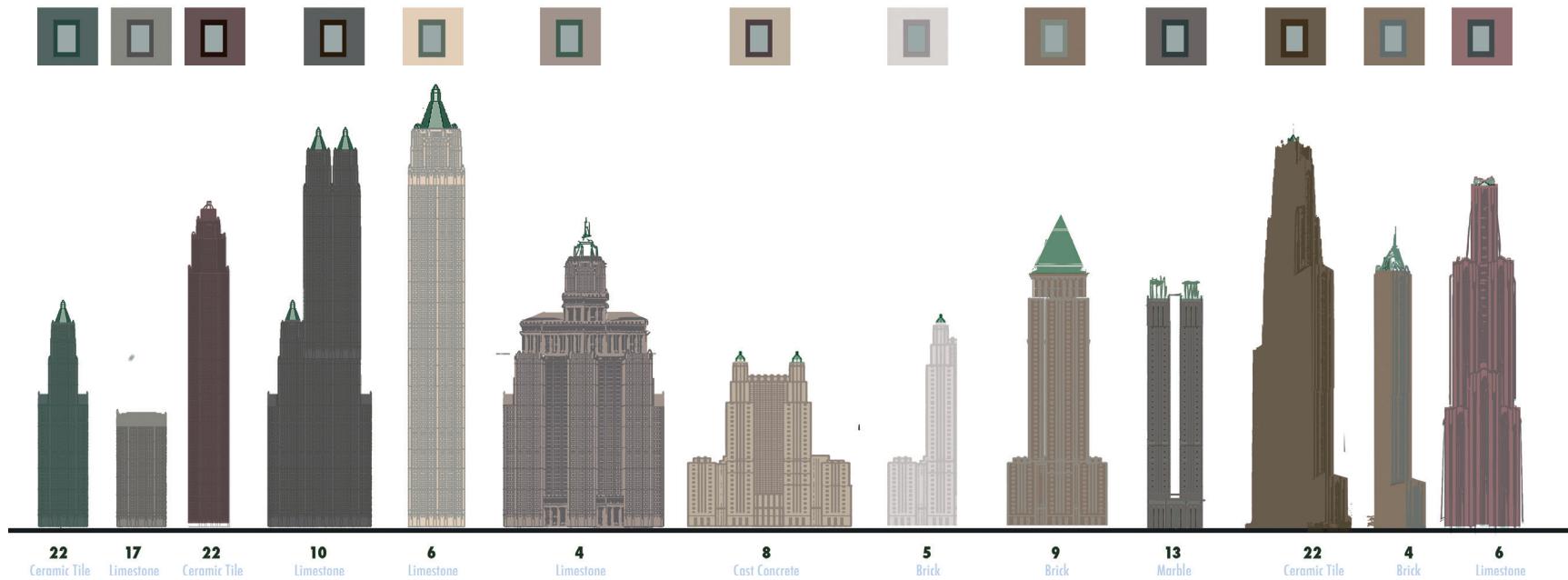
Ralph Eggleston, Anthony Christov, Paul Abadilla digital



Environments



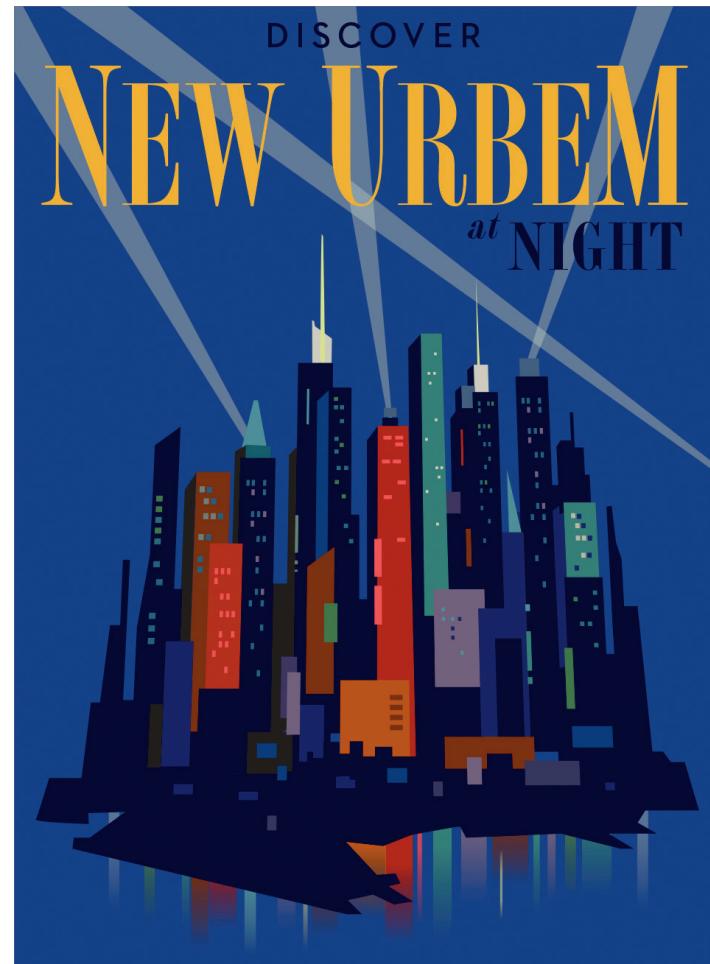
Kyle Macnaughton digital



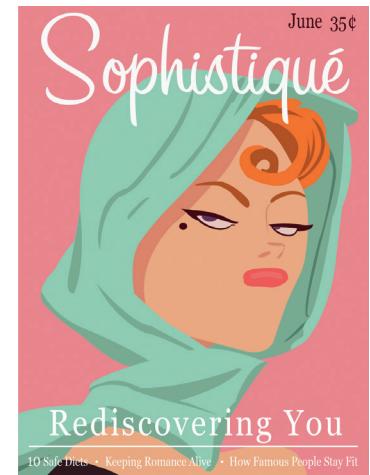
Garrett Taylor digital; digital painting by **Maria Lee**



NEW
URBEM



ABOVE Paul Conrad digital
LEFT Garrett Taylor digital



This film is different from the first in that it's more of an urban movie; it takes place primarily in cities or on the outskirts of cities. I think that because it's urban, you feel a little more of the job aspect of being a superhero. It's a little more connected to the working world and a little less like a wild adventure, even though you can have plenty of adventures in cities. —**Brad Bird**, Director

THIS PAGE AND OPPOSITE **Nelson Bohol** digital drawing; digital painting by **Shelly Wan**



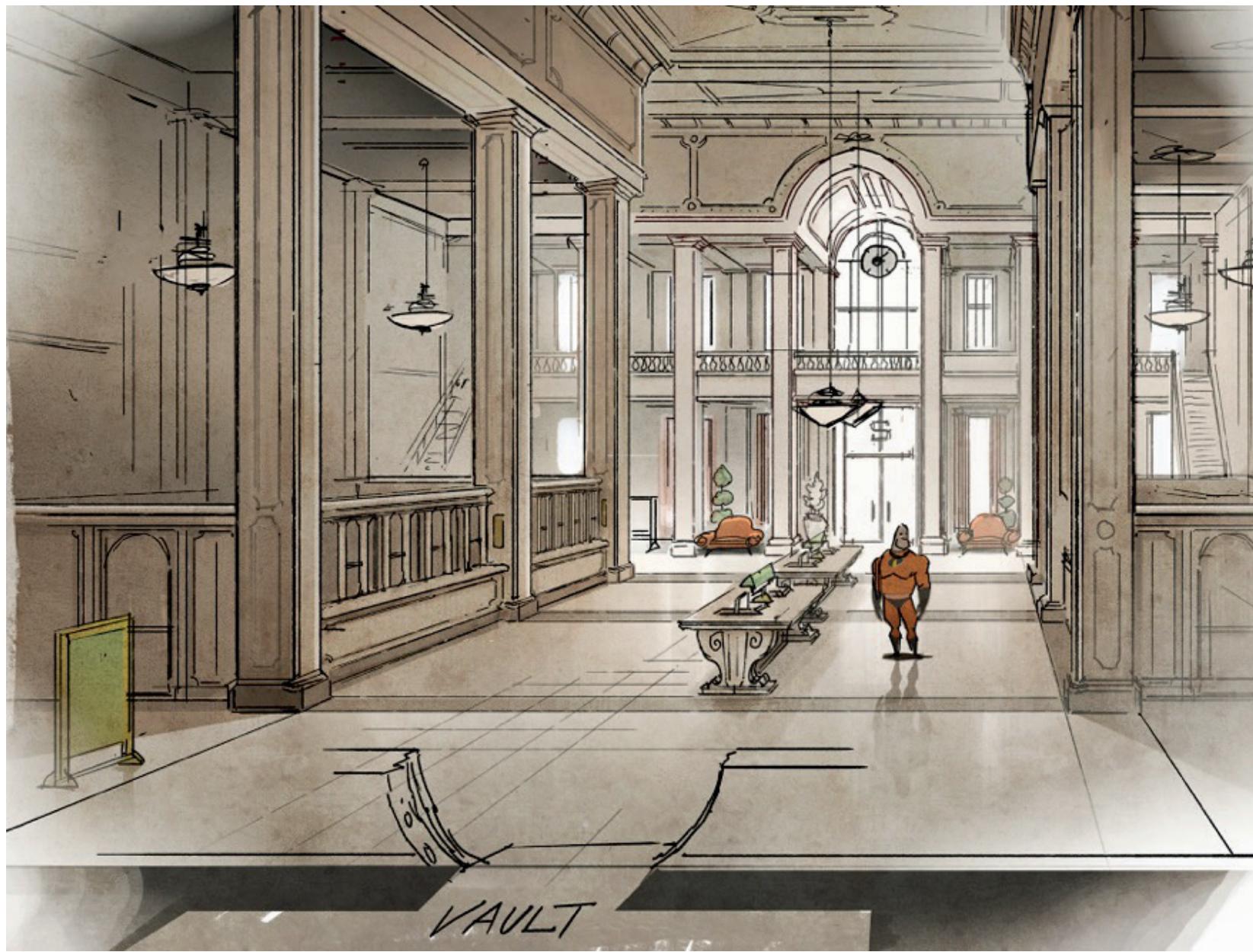


BANK OF MUNICIBERG

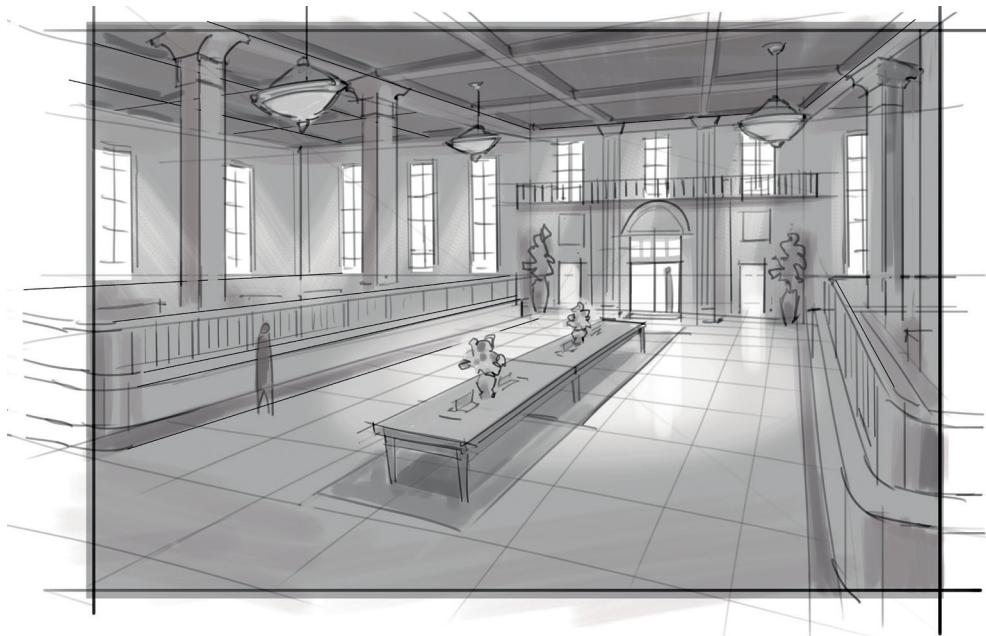


TOP **Grant Alexander** digital

BOTTOM **Anthony Christov** digital; digital painting by **Shelly Wan**

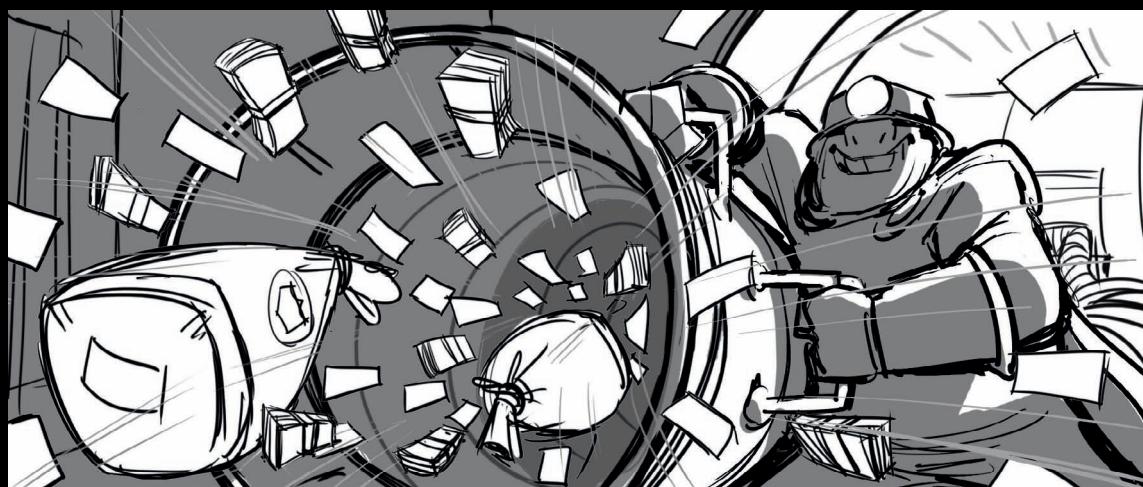


Garrett Taylor digital

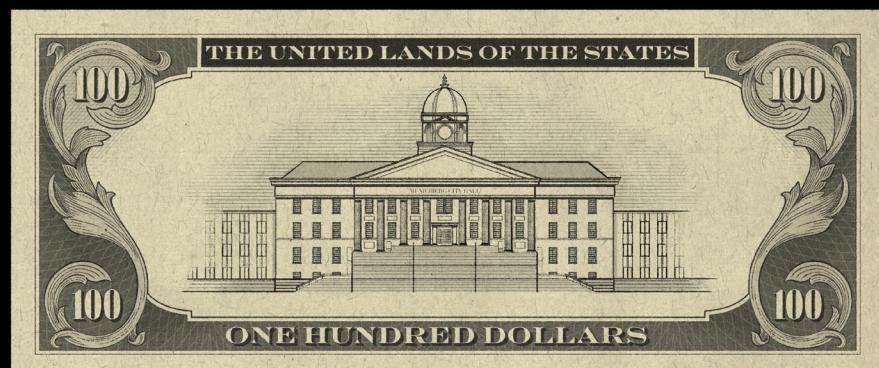


TOP **Grant Alexander** digital

BOTTOM **Ralph Eggleston** digital

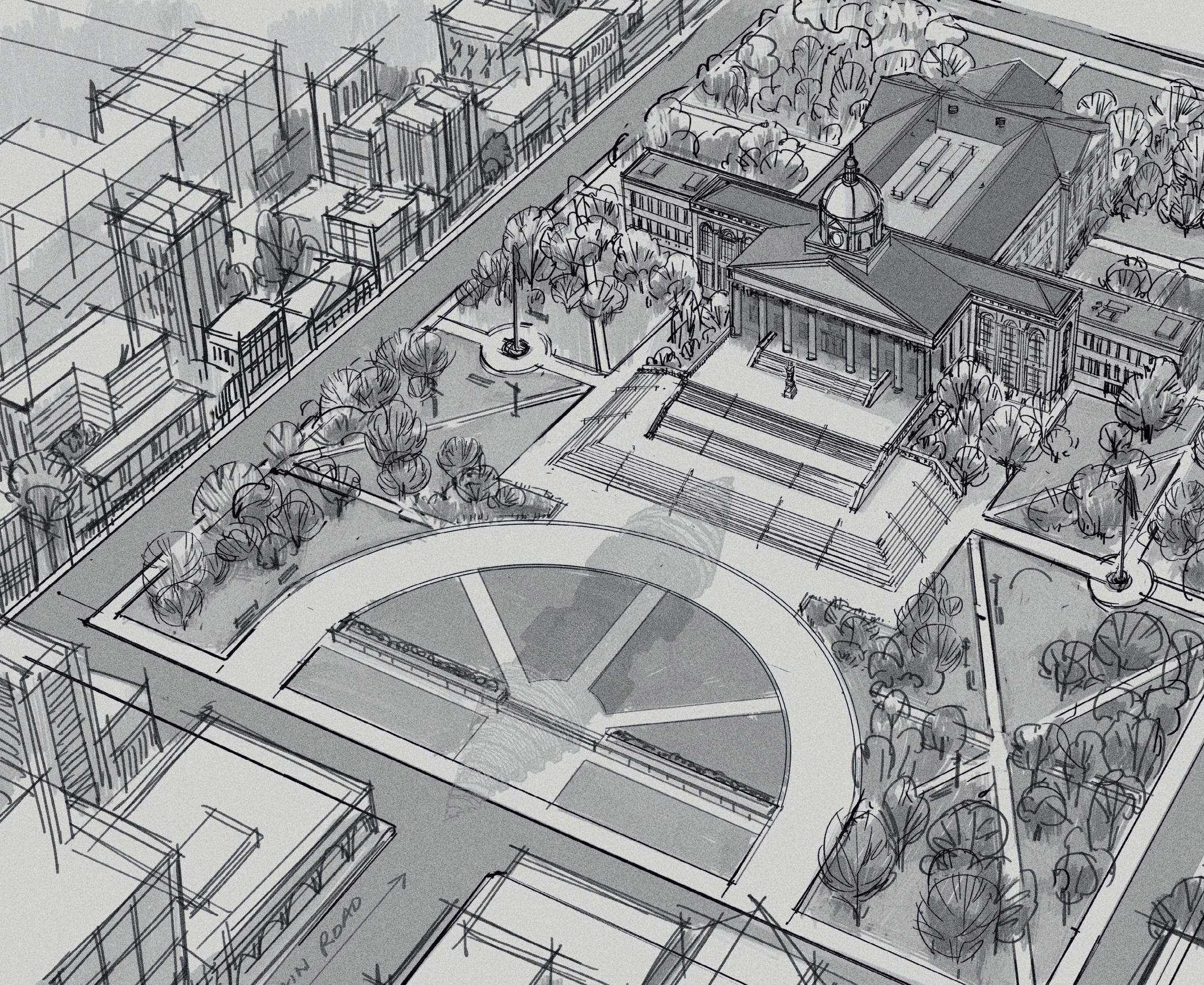


Kevin O'Brien, Bill Presing digital



ABOVE Ronnie del Carmen, Ted Mathot digital

LEFT Josh Holtsclaw digital





ABOVE **Paul Abadilla** digital drawing; digital painting by **Shelly Wan**

LEFT **Paul Abadilla** digital

MUNICIBERG CITY HALL



CITY HALL

CH FRIEZE & SEAL

INCREDIBLES 2

CITY HALL

FRIEZE & SEAL

LAYERING AND DEPTH GUIDE FOR SEAL



CITY HALL

CH FRIEZE & SEAL

INCREDIBLES 2

BACKGROUND PIECE



Treated like this.



LEGEND

- Engraved
- Level 4 (highest)
- Level 3
- Level 2
- Level 1 (lowest)

LAYERING AND DEPTH GUIDE FOR BANNER



LEGEND

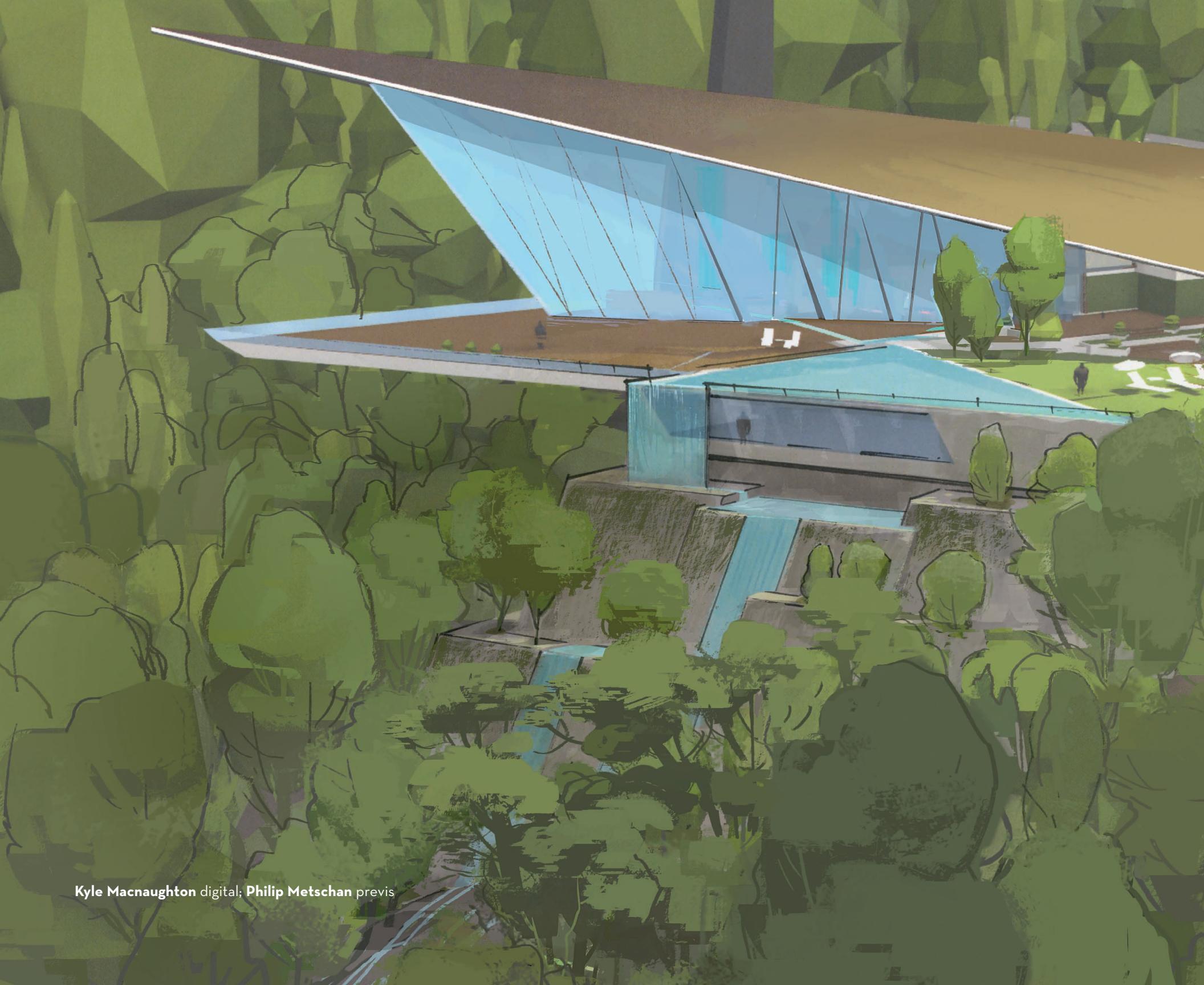
- Engraved
- Level 3 (highest)
- Level 2
- Level 1 (lowest)



Deanna Marsigliese digital drawing; digital painting by **Shelly Wan**



TOP **Deanna Marsigliese** digital
BOTTOM **Deanna Marsigliese, Matt Nolte,
Tim Evatt** pencil

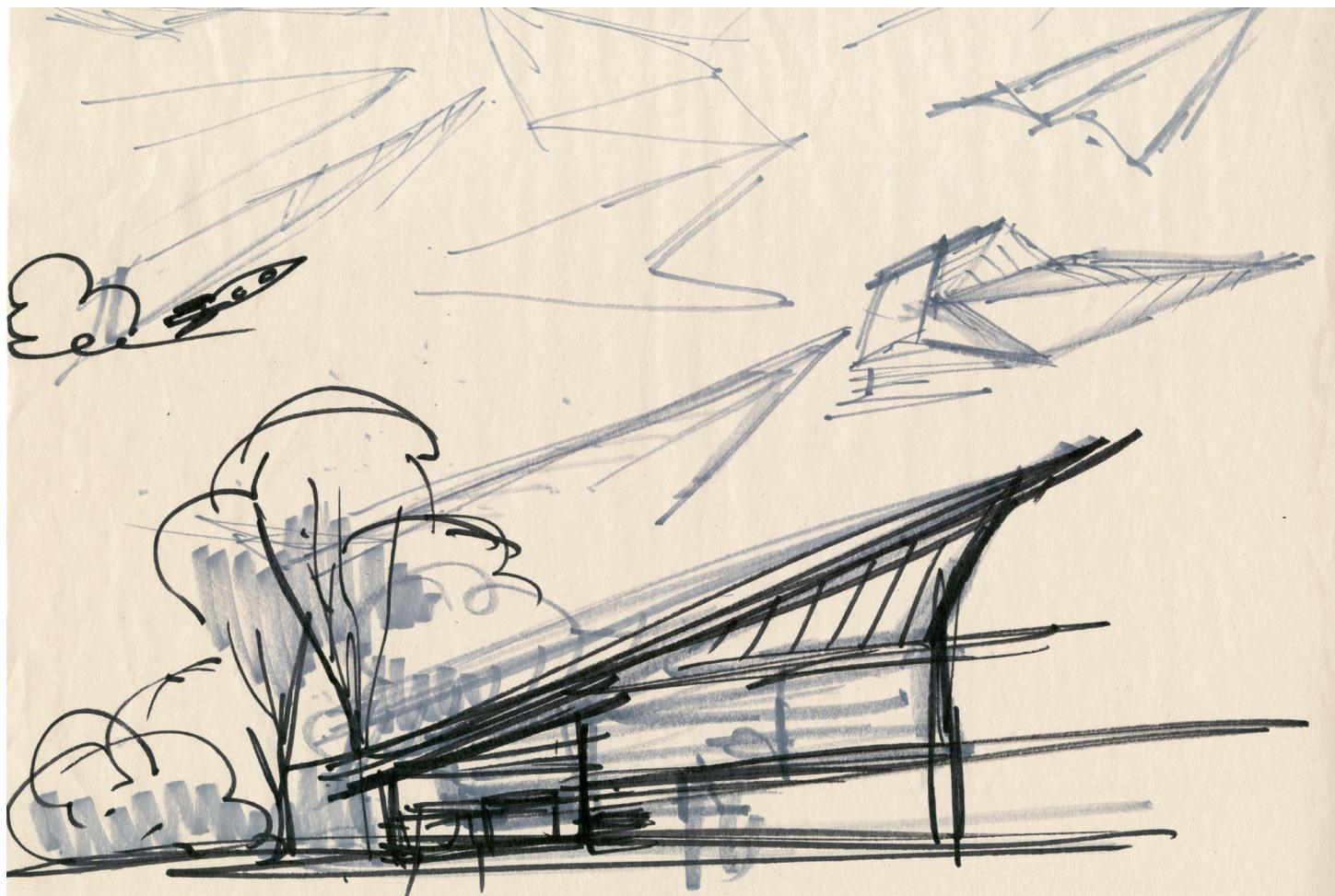


Kyle Macnaughton digital; Philip Metschan previs



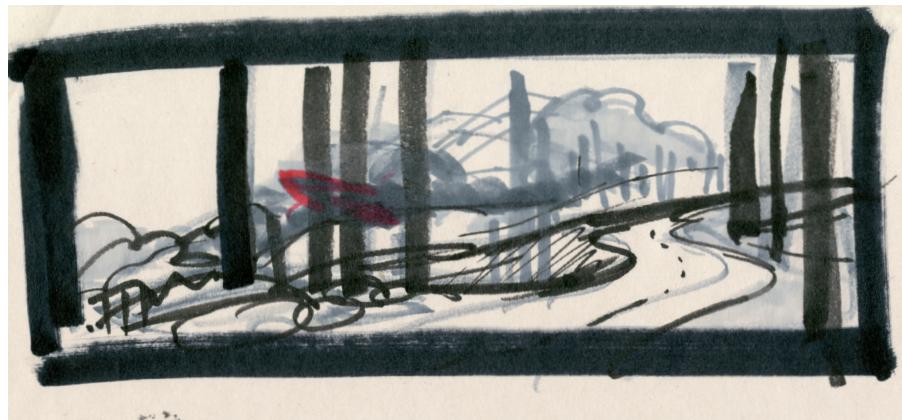
We used a lot of triangles in the Parr house, overlapping or intersecting them in a sort of Gehry-inspired way, but doing it so that it always felt a little bit uncomfortable in a way that was hard to put your finger on. Round tables would not fit well in a space, or angles were just enough off to give you these vanishing points that were going in weird directions and interacting with one another in strange ways. Even the bird's-eye view of the house has the angle of the deck counter to the angle of the house in a really uncomfortable way. The idea was that over the course of the story, the family would realize, "This house is everything we aren't."

—Philip Metschan, Previs Lead

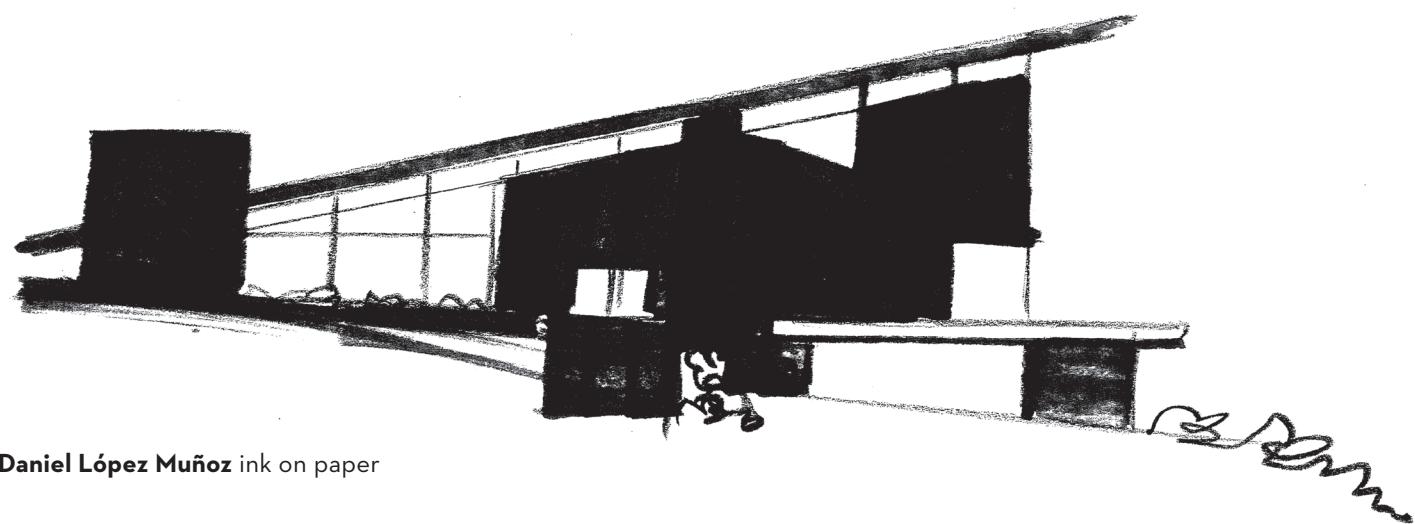


Ralph Eggleston marker

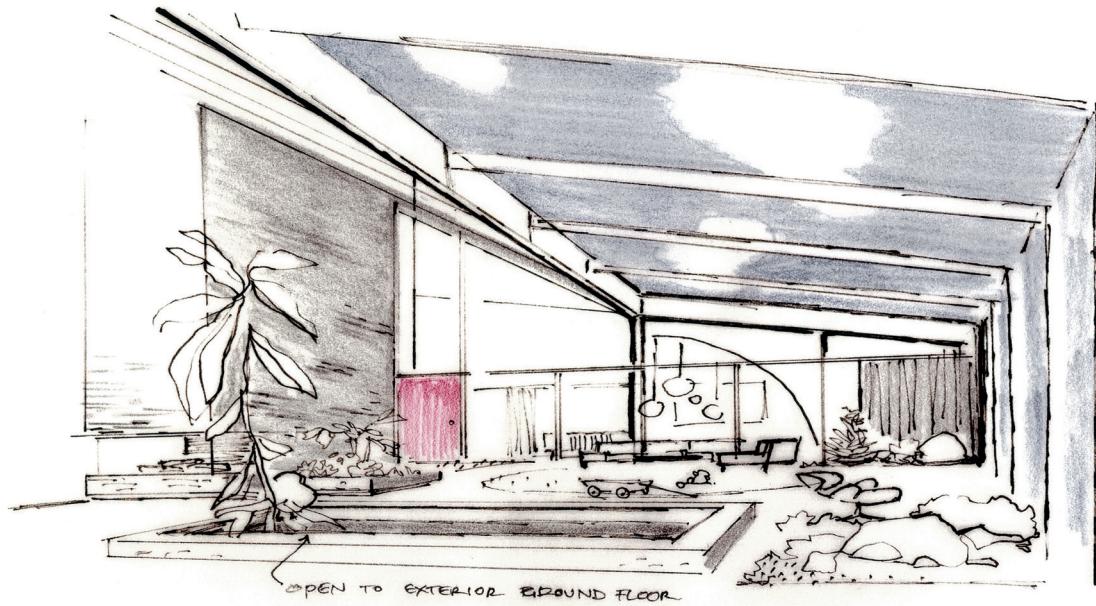
We wanted the new Parr home to be a “rocket to the future.” This is the very first doodle I did based on that specific idea—initially rejected by the director. But old ideas have a way of coming back around, with new context. As difficult a time as we had realizing this direction, we believe it was ultimately worth it and helps establish a dynamic new addition to the Incredibles world. —**Ralph Eggleston**, Production Designer



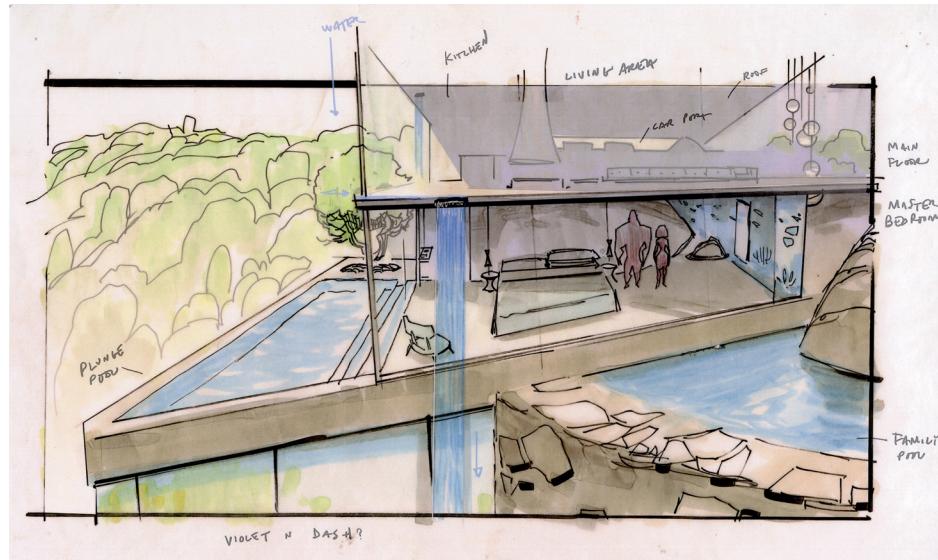
Ralph Eggleston marker



Daniel López Muñoz ink on paper



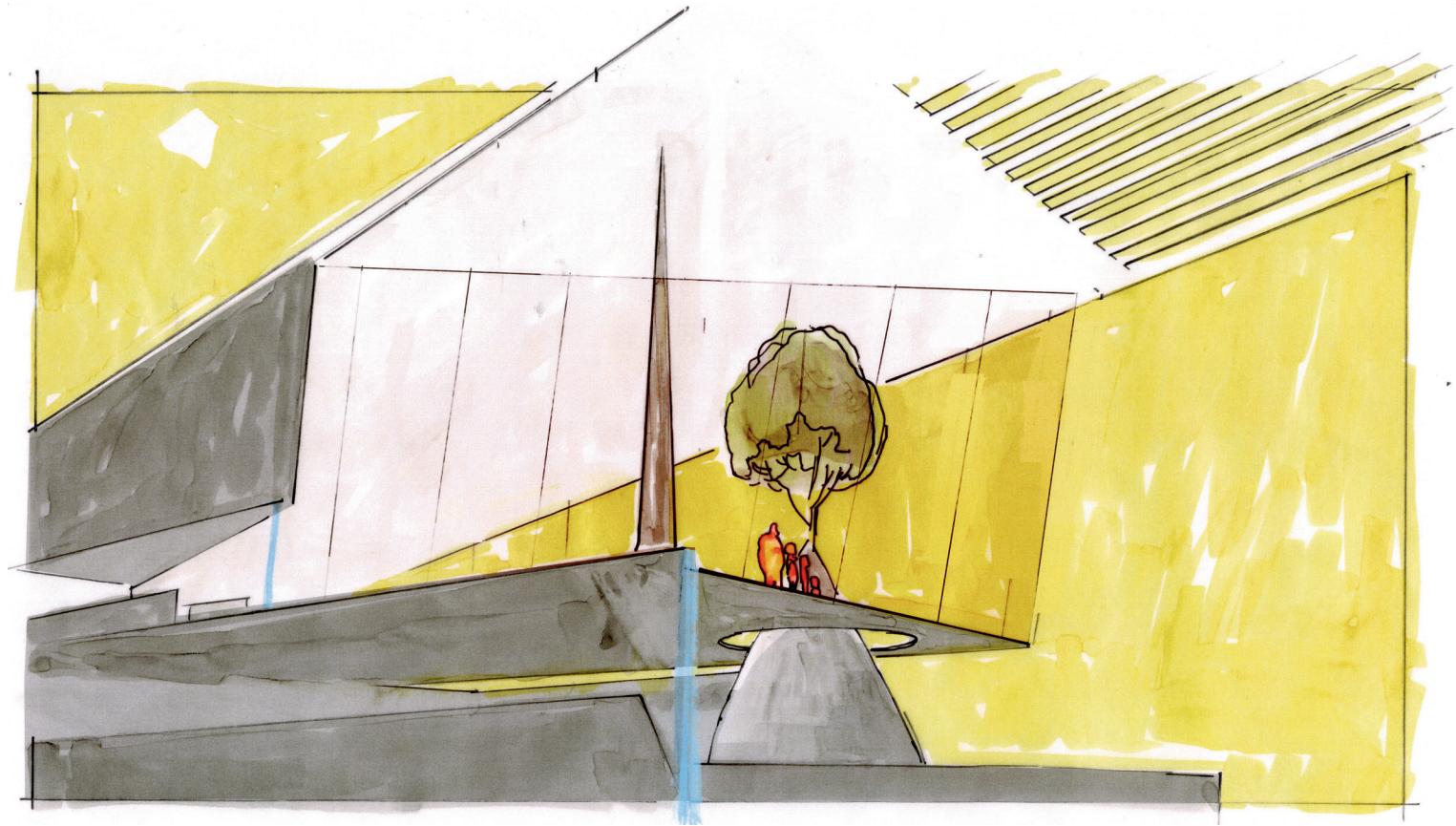
Daniel López Muñoz digital



Kyle Macnaughton ink and marker



Kyle Macnaughton ink and marker



Kyle Macnaughton ink and marker



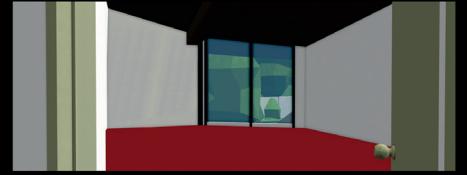
Family Room View



Dining Room View



Kids Bathroom



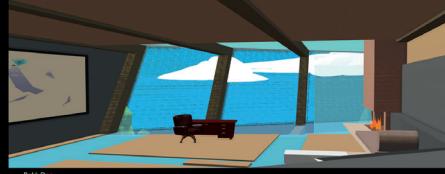
Dash's Room



Master Bedroom



Main Deck View



Bob's Den



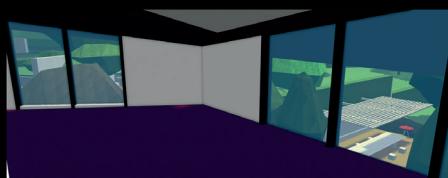
Pitch Room

The Parrs' old house was destroyed at the end of the first film, so when this one starts they're living in a motel. Rick Dicker was going to get them a new house that was a step up from their old one, but as the story went through a few different versions, I had the idea of the family being in a much bigger, more impressive home. It would be so big and so uncomfortable, it would be very unlike them, which would work well for the story. In the first film, Brad deliberately chose to have the roof line of the Parrs' house point down instead of up, as a way of signaling Bob's predicament. As we were designing their new house for this film, I kept drawing the shape of a rocket, with these little trees in the rear of that. It was like a rocket taking off the edge of a hill or a mountain. I showed it to Brad and I said, "Hey, this looks like an arrow, too, like an arrow straight up."

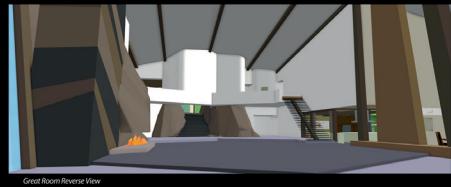
—Ralph Eggleston, Production Designer



Philip Metschan previz



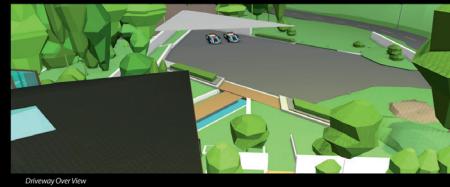
Violet's Room



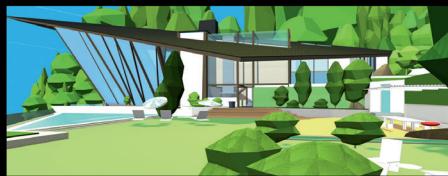
Great Room Reverse View



Foyer View



Driveway Over View



Side Yard View



Great Room Front View



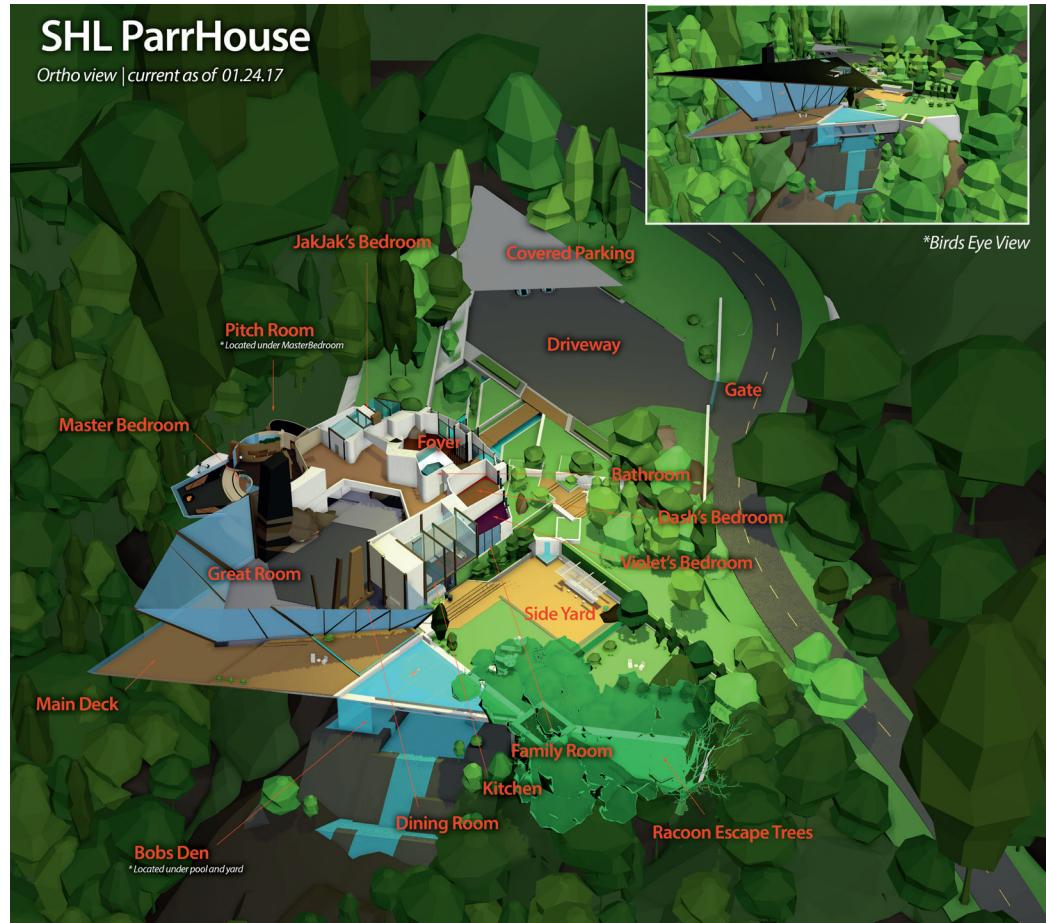
Driveway Front View



JakJak Nursery

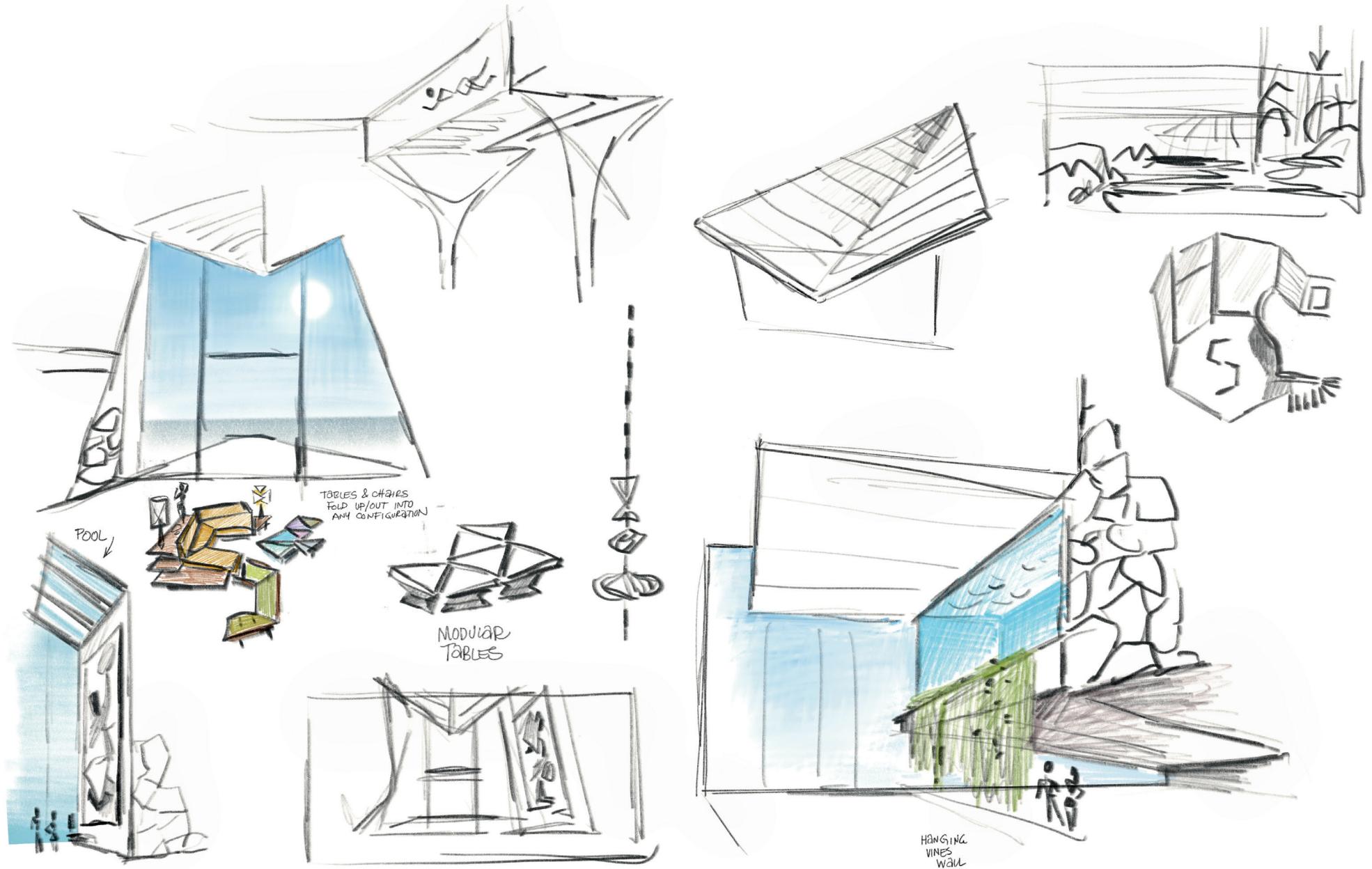
SHL ParrHouse

Ortho view | current as of 01.24.17

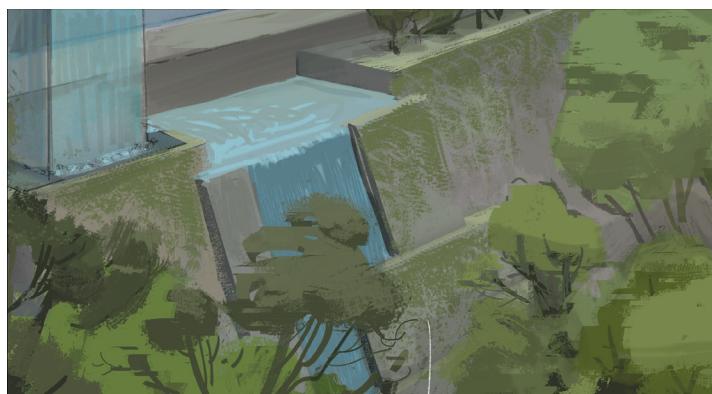


Philip Metschan previs

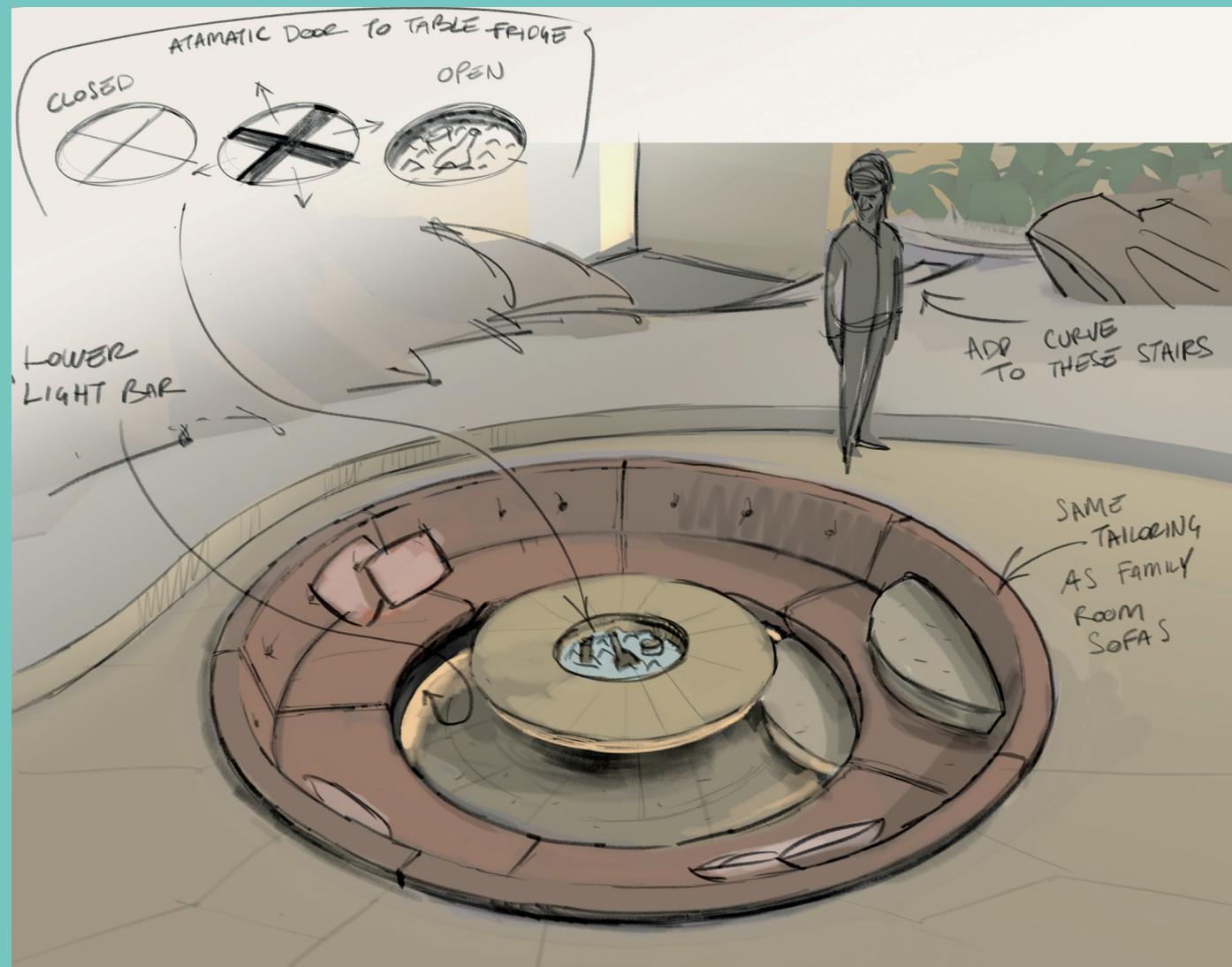
When we decided to redesign the house, Layout had already shot critical scenes in the kitchen, living room, dining room, and backyard, and we didn't want to undo all that work. Because we had decided to build the house using previs as a foundational design tool, director of photography Mahyar Abousaeedi and I were able to work together to take the arrangement of key elements in the kitchen, dining, and living rooms and spatially readjust them to fit the new spaces but still preserve all of the basic camera work and get all the same angles. I remember we sat in my office for two hours one day and just went through the whole thing. That's not a problem you can work out sketching. You have to work it out spatially and try things out. —**Philip Metschan**, Previs Lead



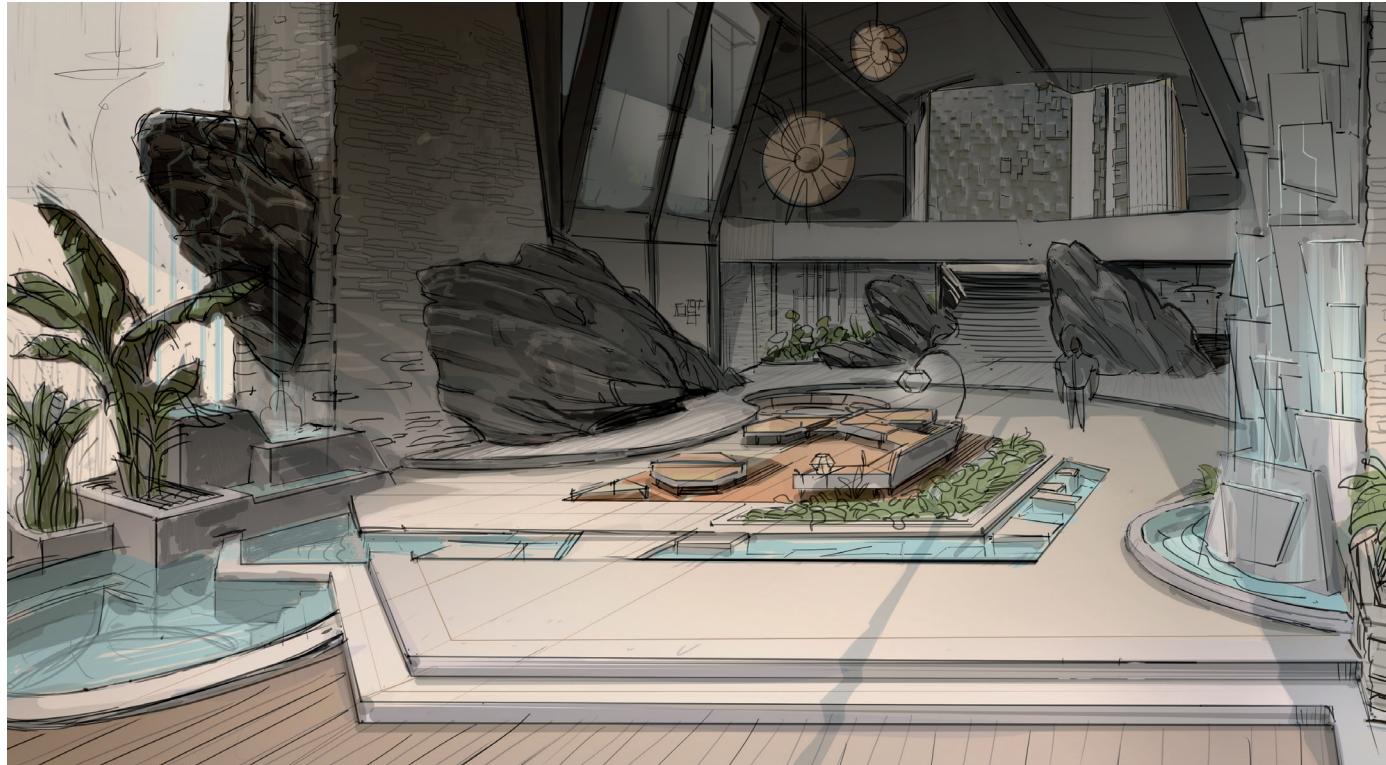
Don Shank pen



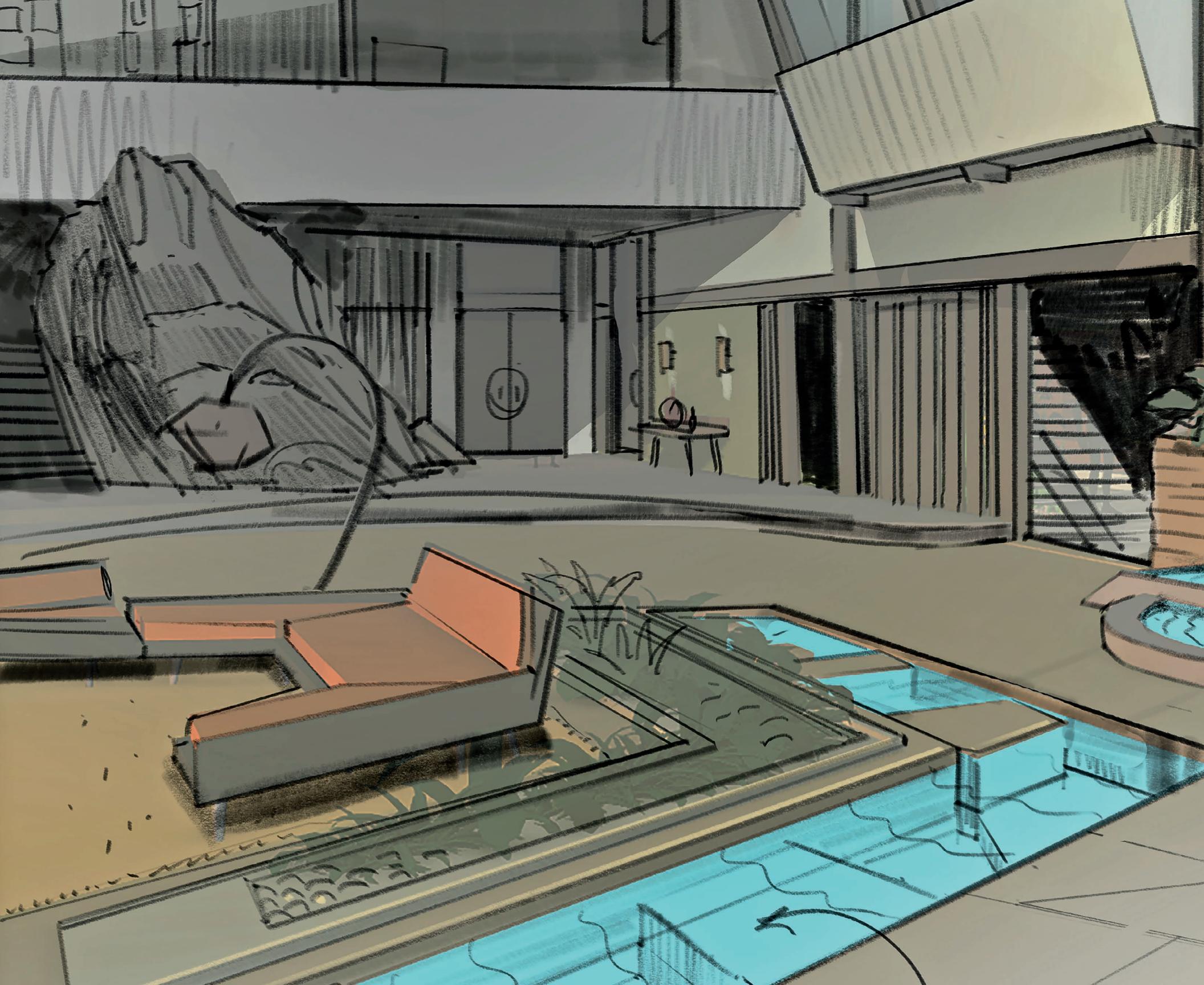
Kyle Macnaughton digital; previs by Philip Metschan



Garrett Taylor digital



Garrett Taylor digital drawing and paint;
previs by **Philip Metschan**





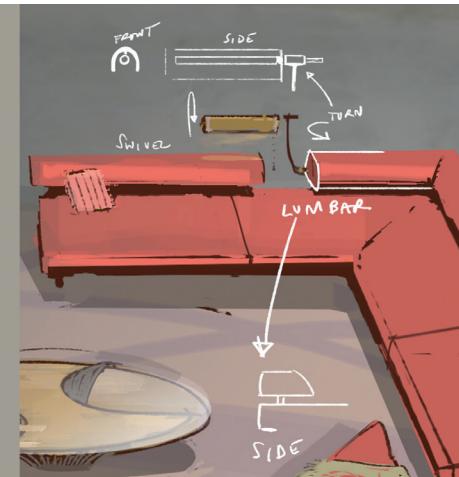
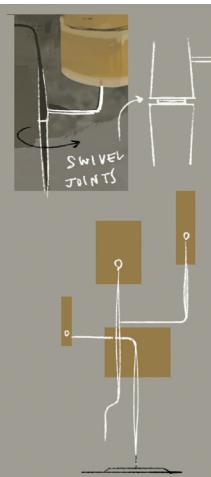
Garrett Taylor digital drawing and paint; previs by Philip Metschan



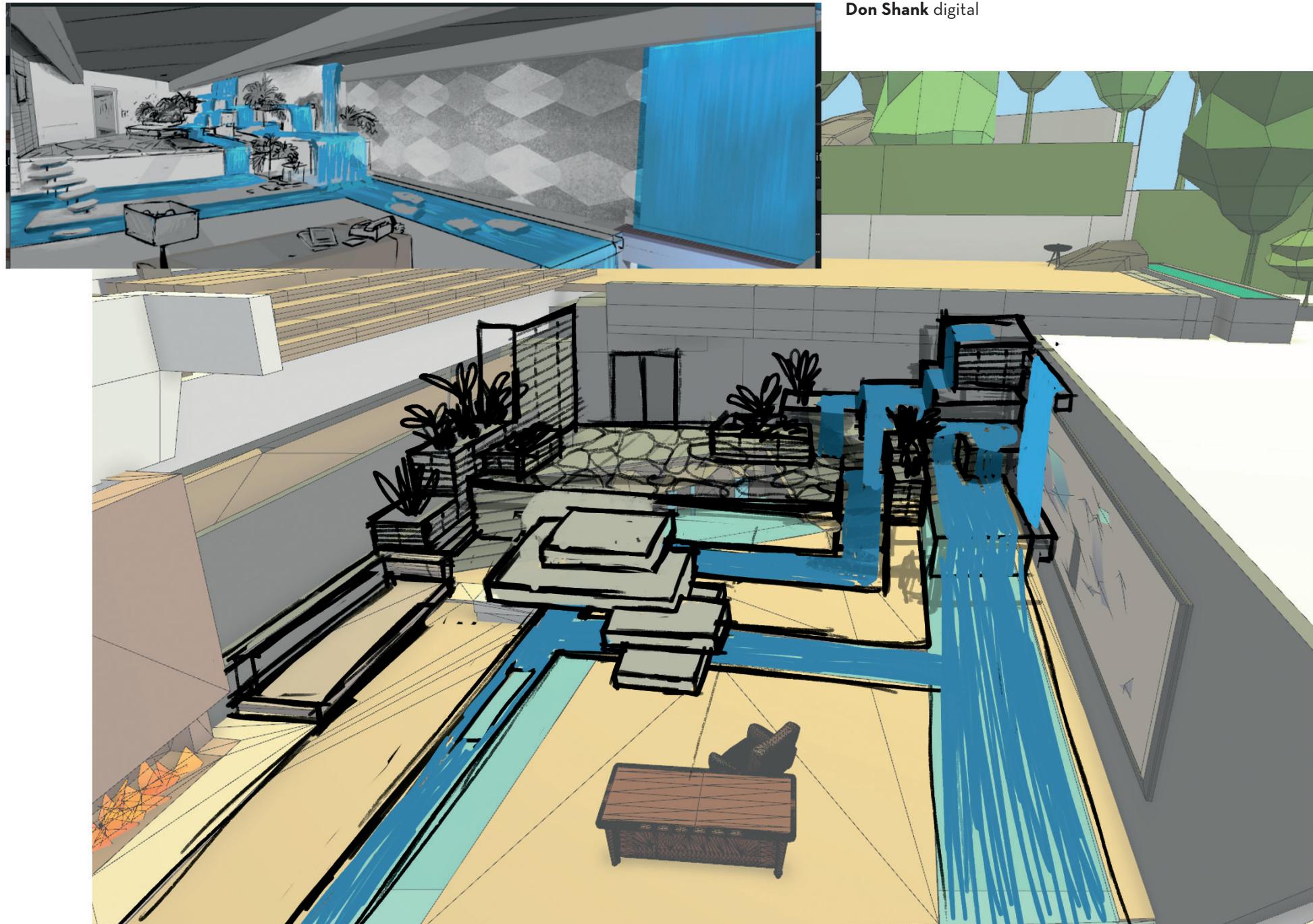
Garrett Taylor digital paint;
modeling and dressing by
Sets Department



Kyle Macnaughton digital



Don Shank digital



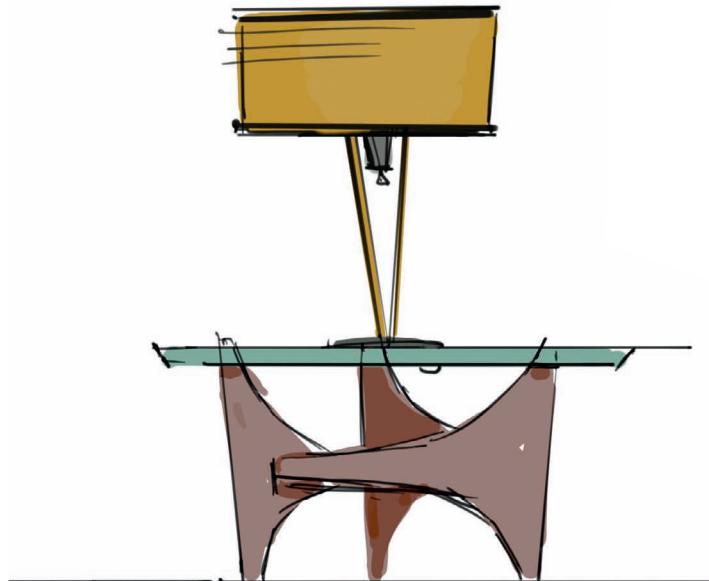
Dan Holland digital drawing; previs by **Philip Metschan**

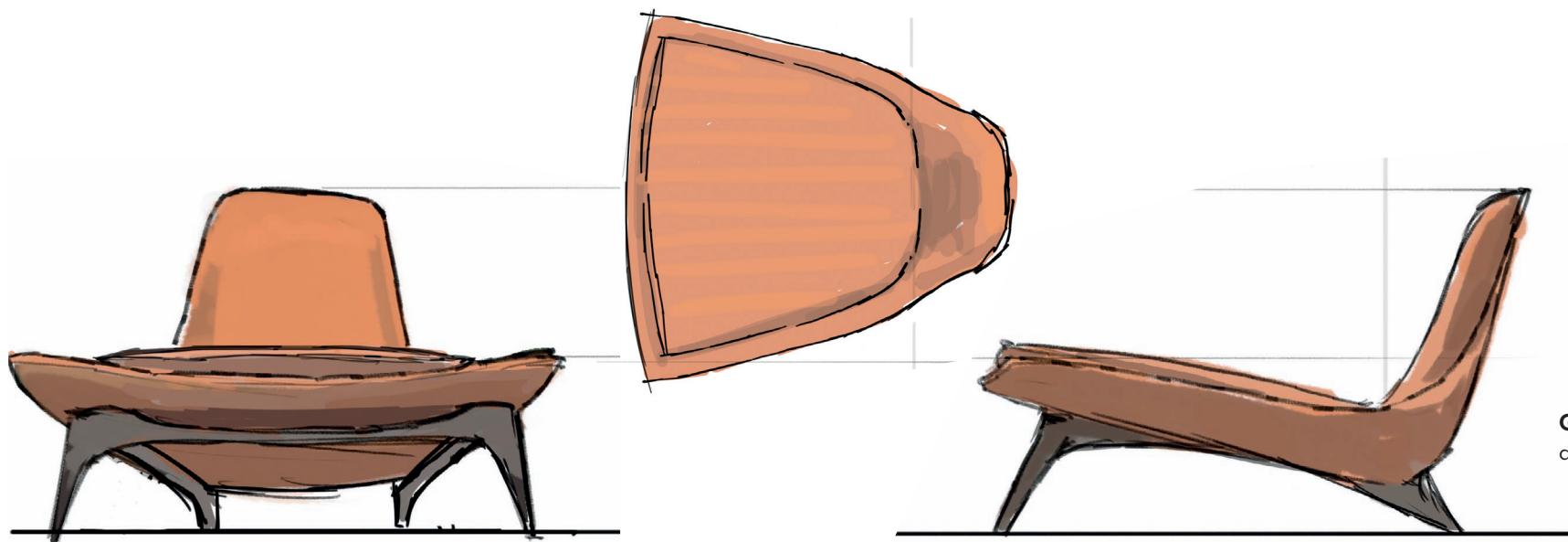


Garrett Taylor digital



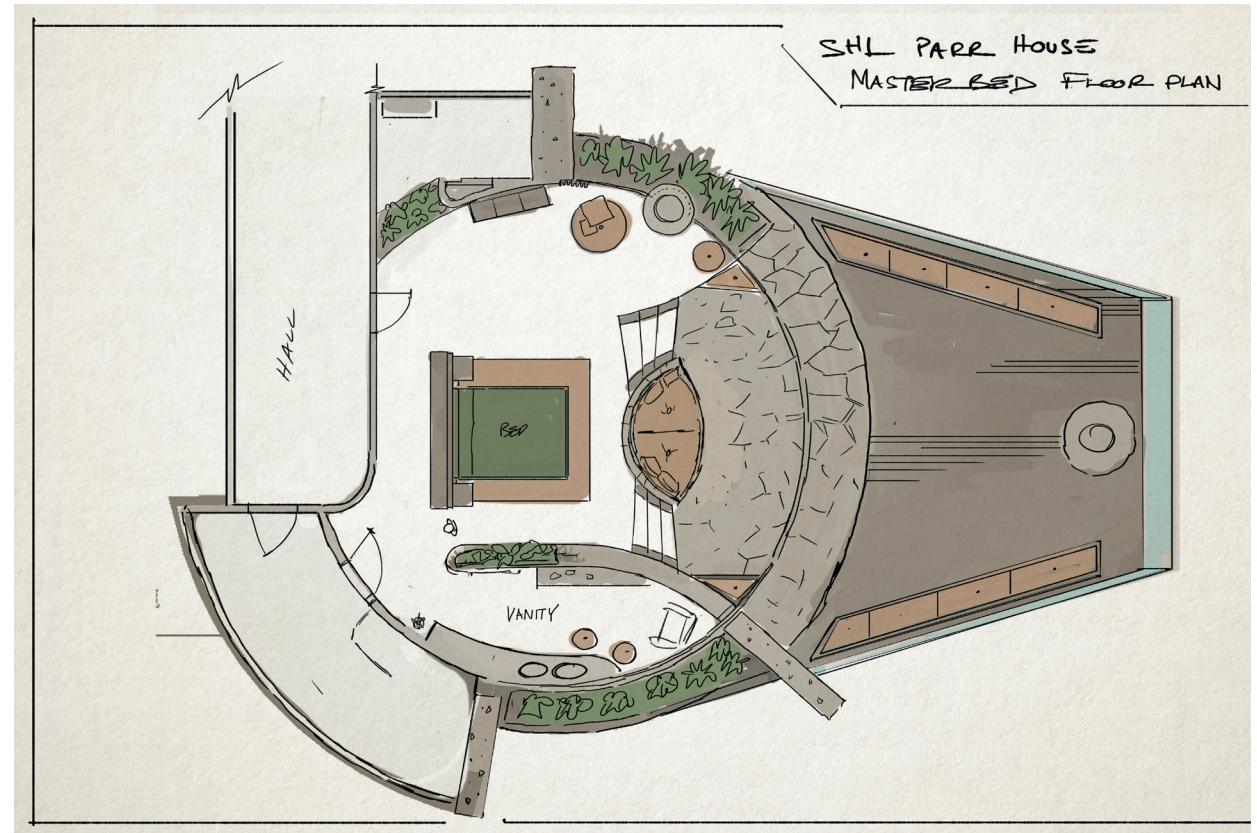
RE-USE LAMP
From
MASTER BEDROOM







Garrett Taylor digital; previs
by Philip Metschan



Garrett Taylor digital



Garrett Taylor digital

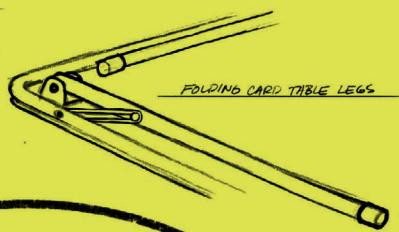
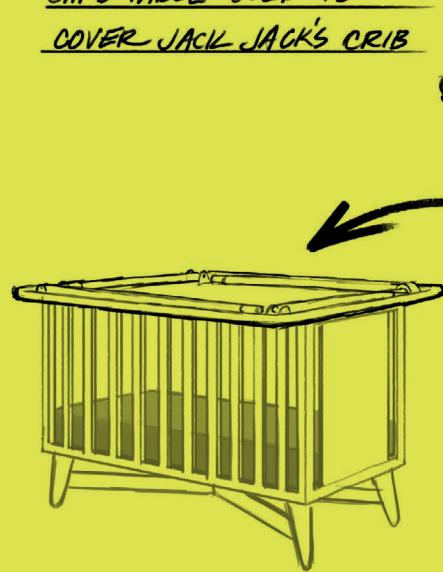
When I'm trying to design a space, I try to think of scenes that might happen there. How is this space going to be used? This house was supposed to look as if no expense was spared, as if it had the best designers, so how can its spaces be made enticing, maybe even make you want to live in this house? The fireplace with the little ottomans around it, I was actually imagining Bob and Helen having a moment reclining there and hanging out. The lounge area I imagined as a reading or relaxing area to spend the evening or the morning. I always get a little sad when I have to hand off a set like this, because as I'm designing it, I start to think of it as if I really lived there. —**Don Shank**, Sets Designer

JACK JACK'S FURNITURE
LOUNGE CHAIR

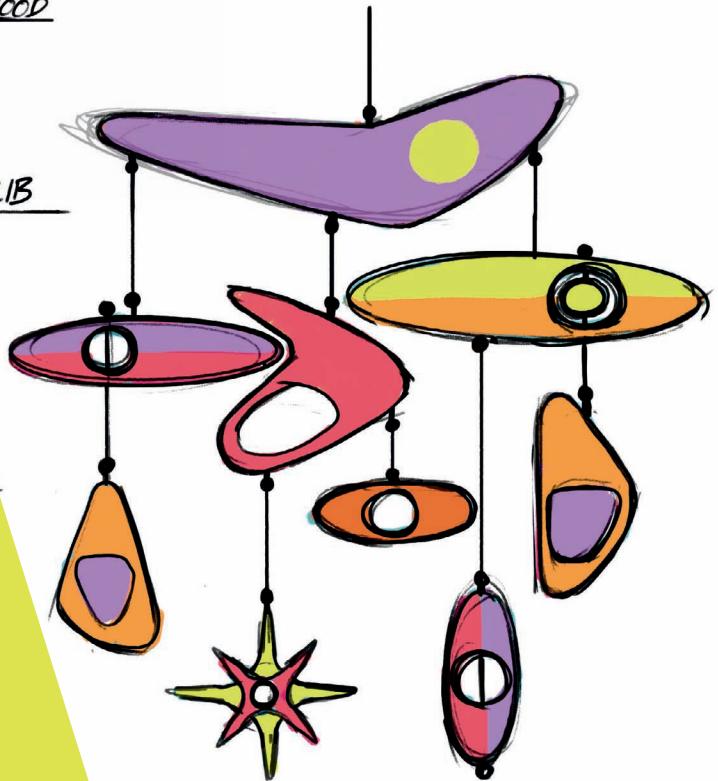


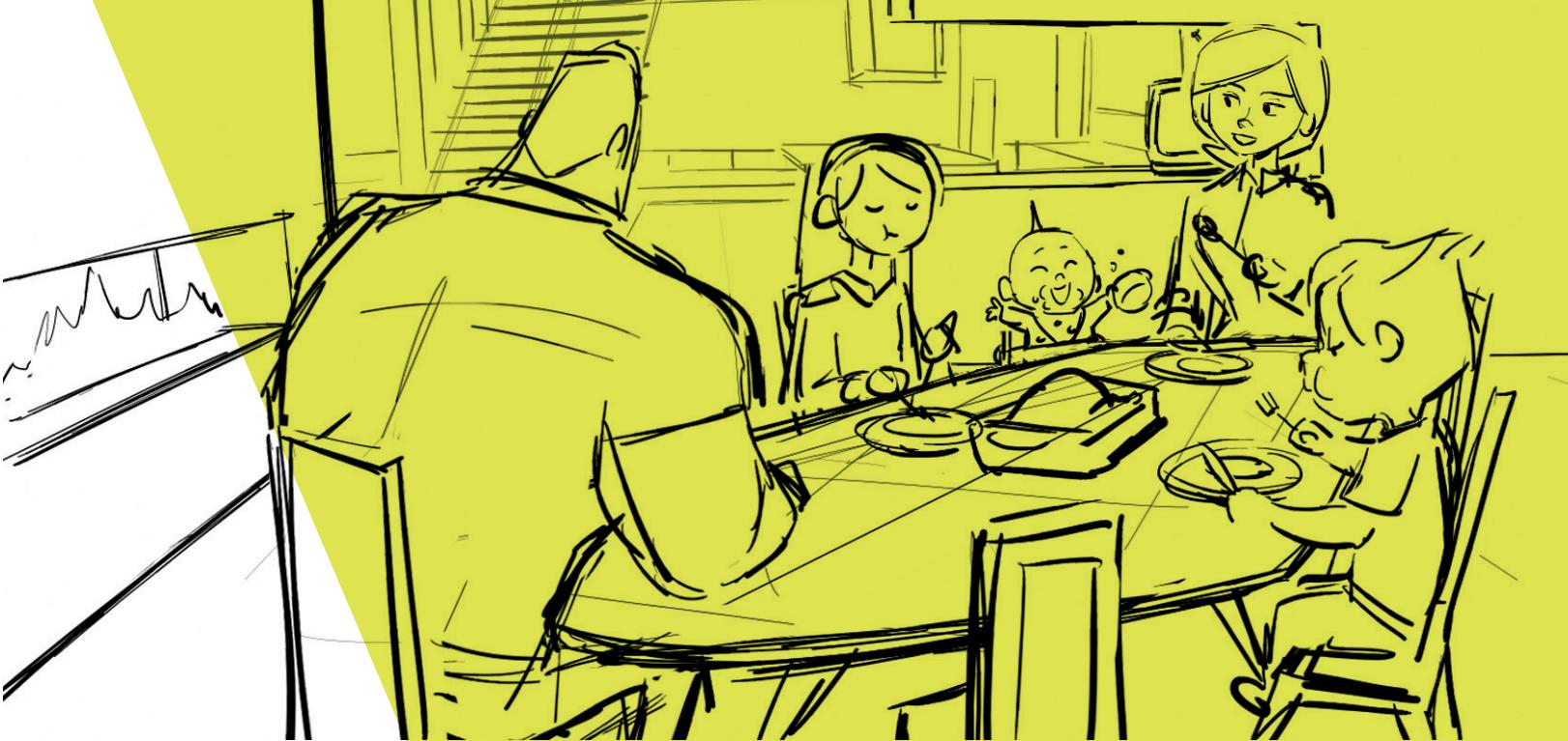
MOLDED PLYWOOD

CARD TABLE USED TO
COVER JACK JACK'S CRIB



JACK JACK'S CRIB
MOBILE

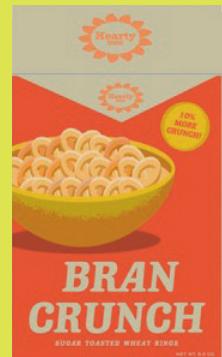
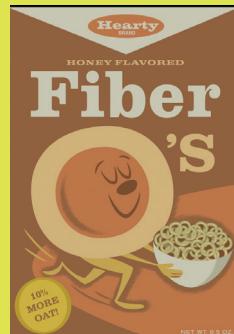




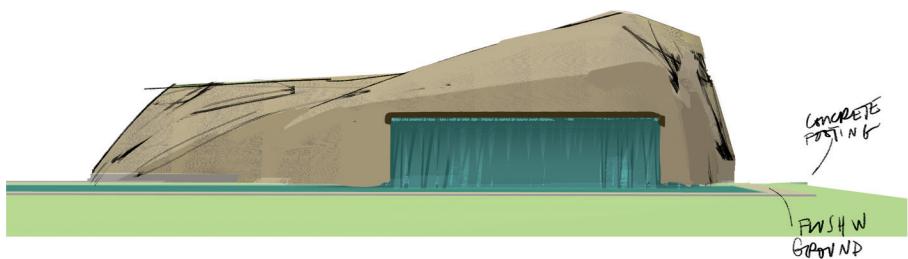
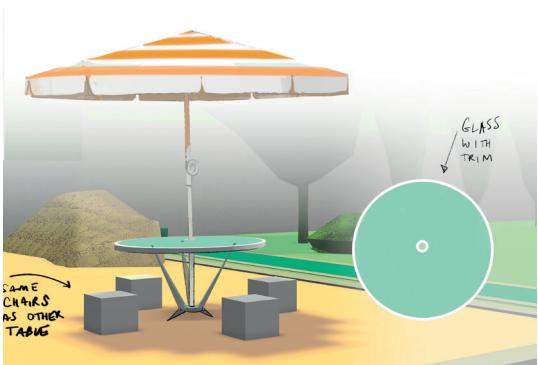
Bill Presing digital



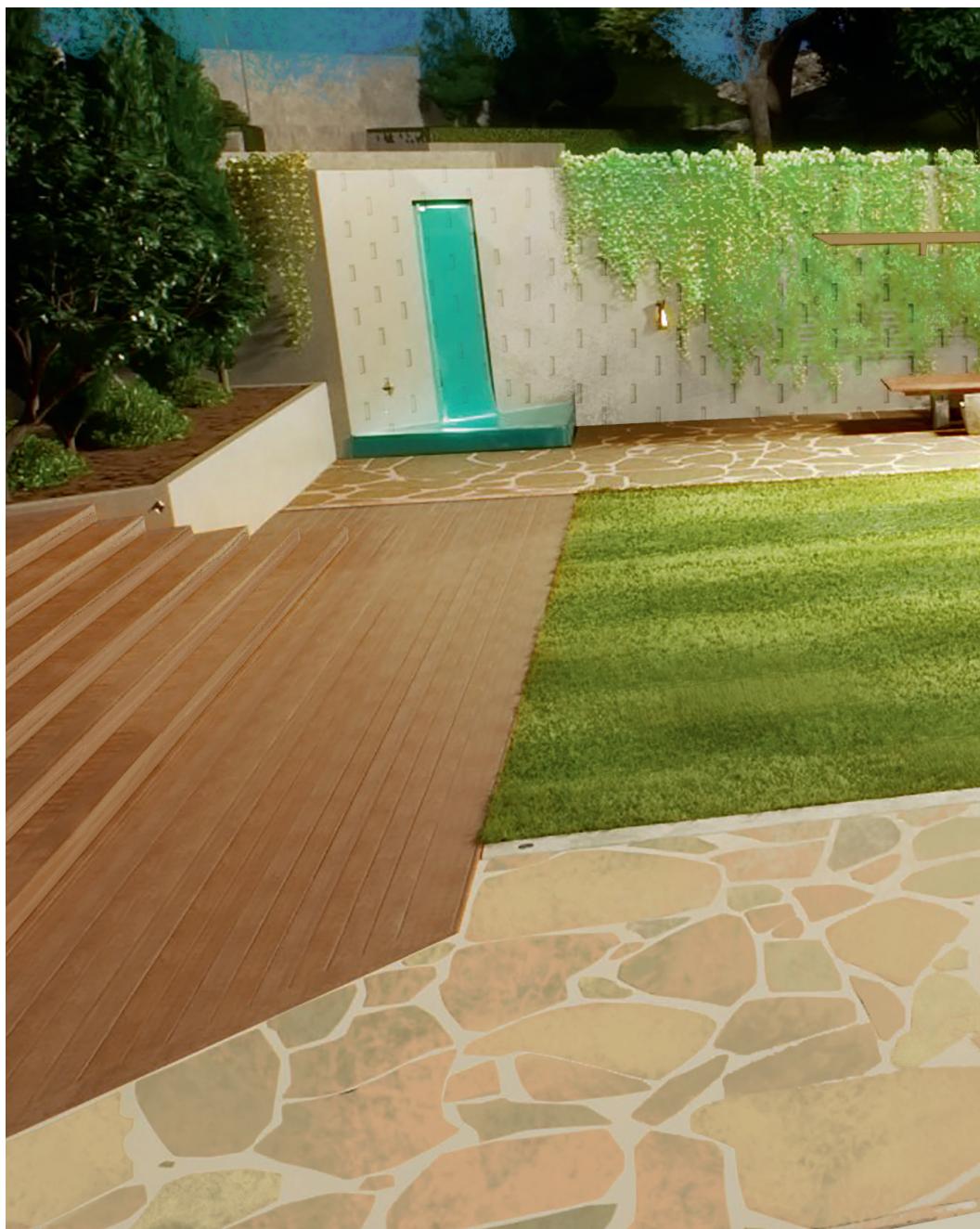
Bryn Imagire digital painting; digital drawing by **Garrett Taylor**



Josh Holtsclaw, Paul Conrad digital



Kyle Macnaughton digital



Shelly Wan digital painting; previs by Kyle Macnaughton



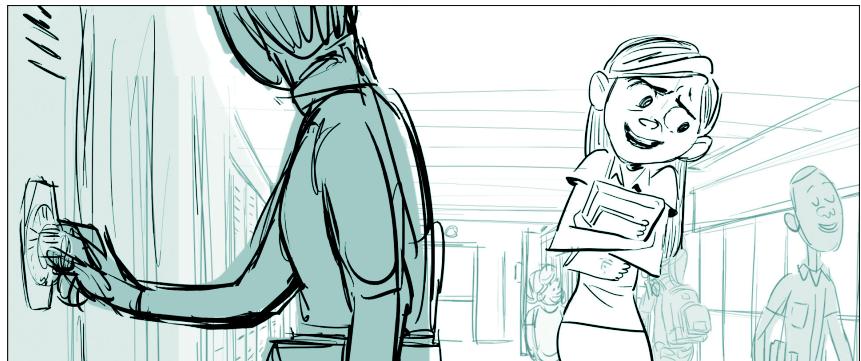
the
Gaming

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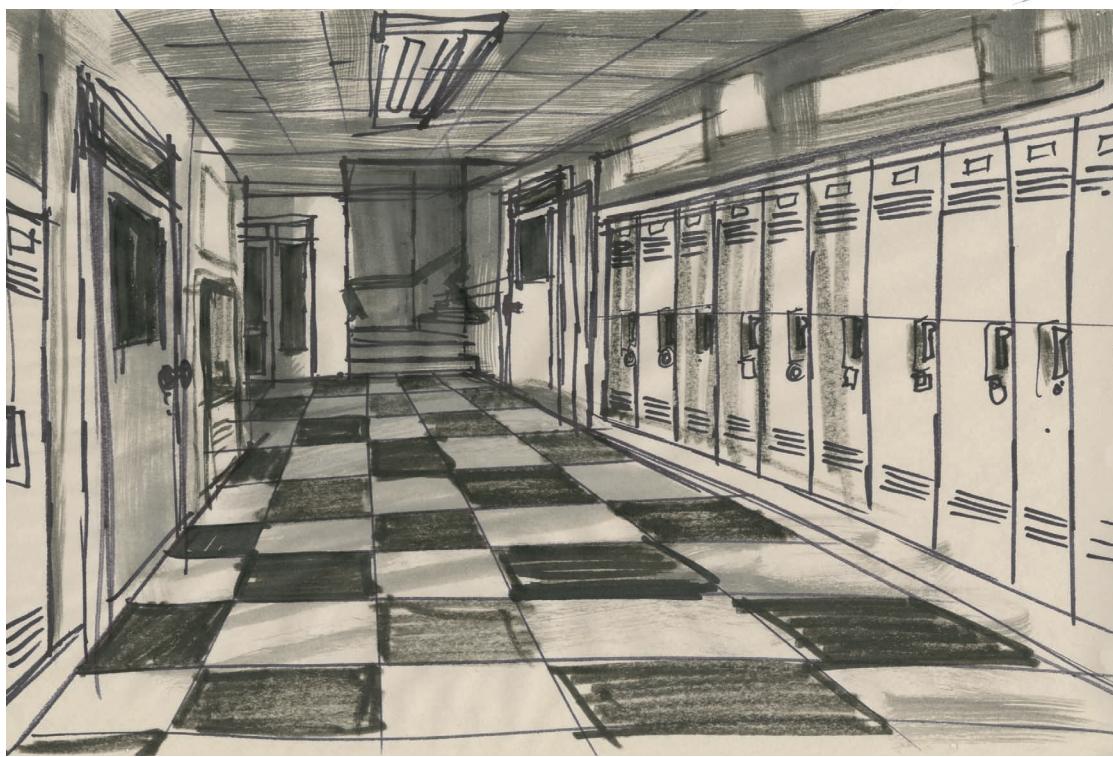
EXIT



Tim Evatt digital; digital painting by Shelly Wan



Austin Madison, Ted Mathot digital



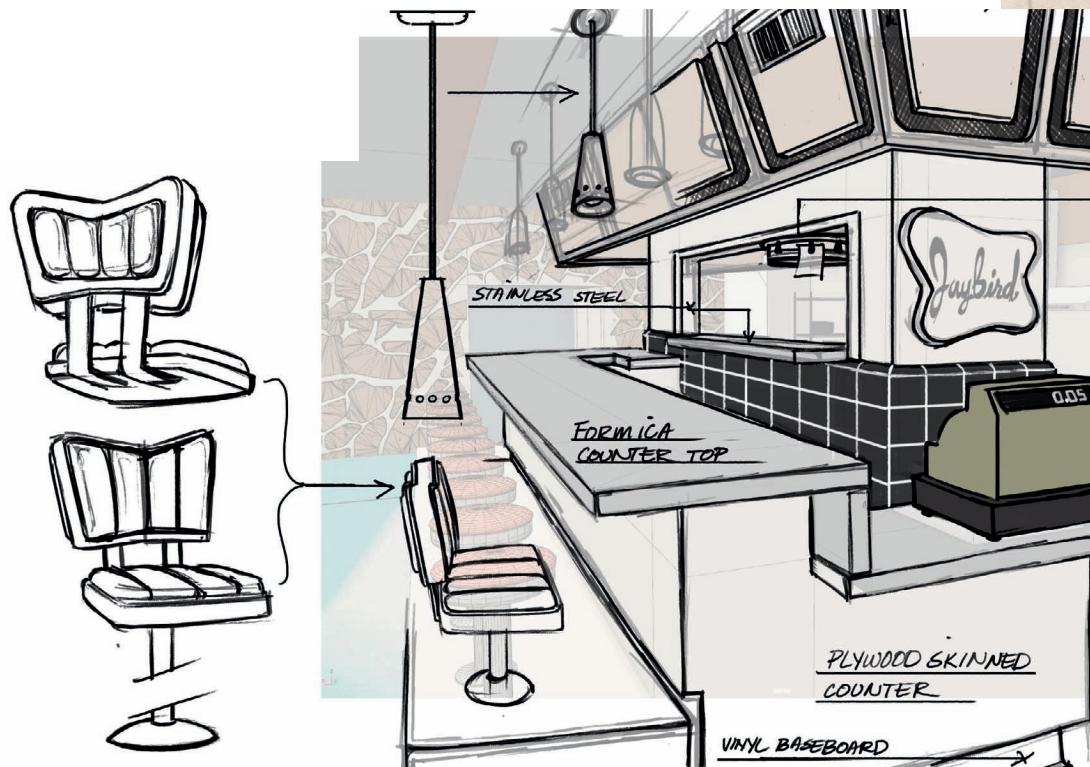
ABOVE LEFT **Daniel Holland** digital

ABOVE **Grant Alexander** digital; digital painting by **Shelly Wan**

LEFT **Daniel Holland** marker

Paul Abadilla digital painting;
digital drawing by **Daniel Holland**





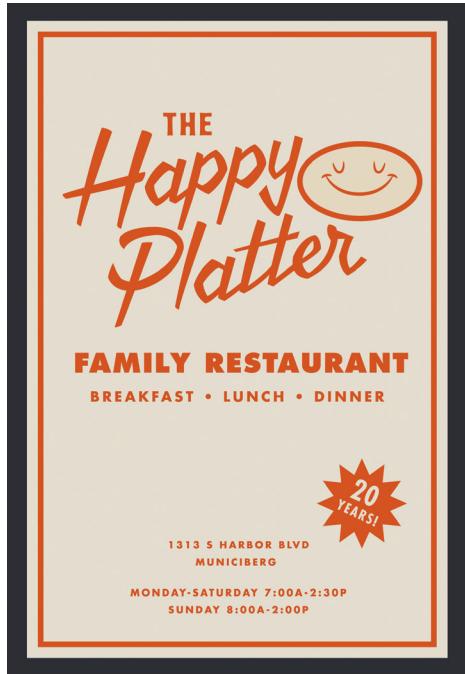
Daniel Holland digital



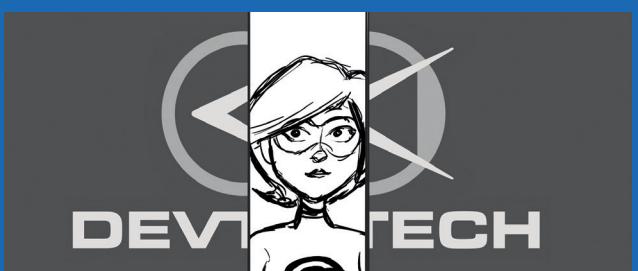
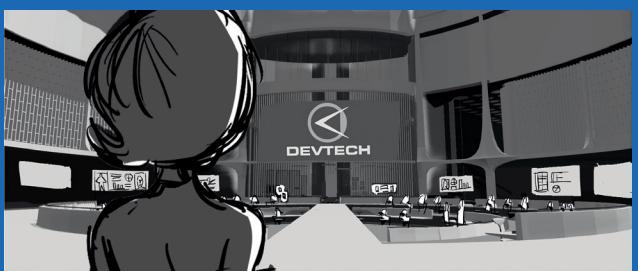
Paul Abadilla digital painting; digital drawing by Daniel Holland



Louis Gonzales, Bobby Rubio digital



Josh Holtsclaw digital

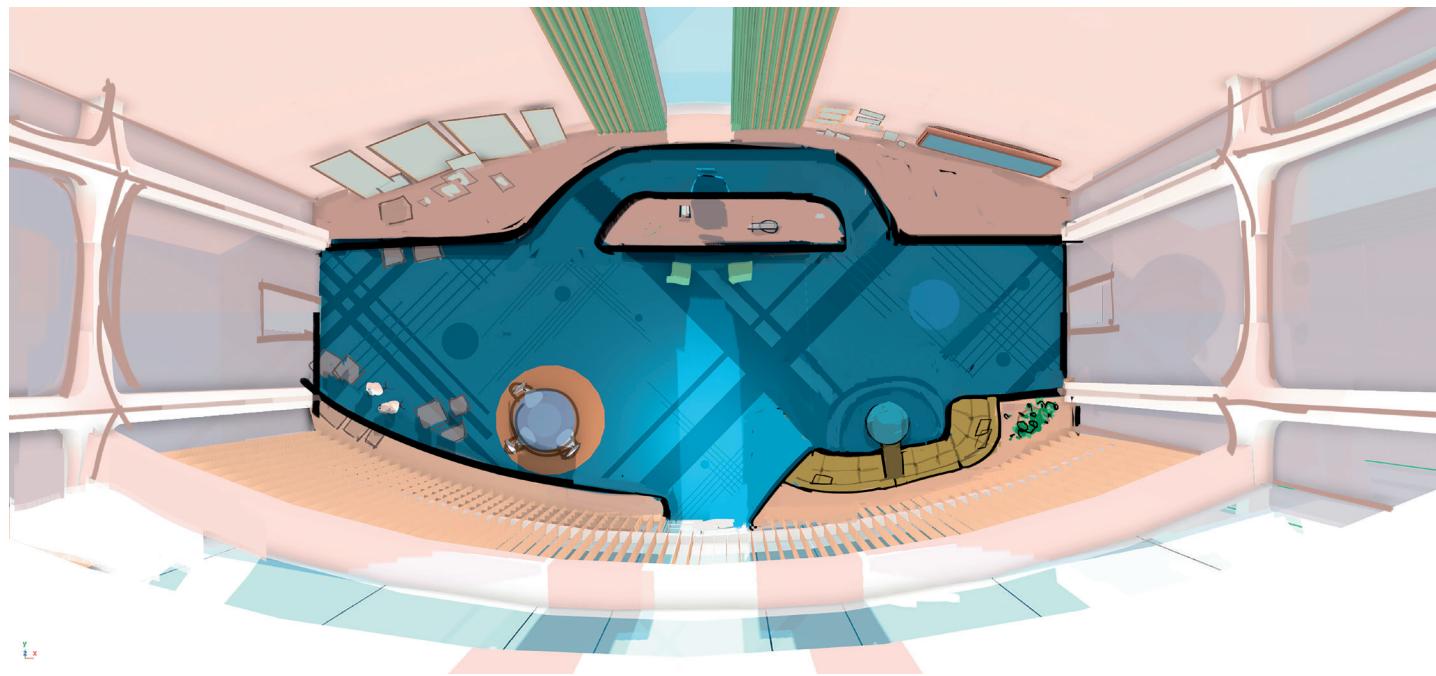


Kevin O'Brien, Derek Thompson digital



Josh Holtsclaw digital

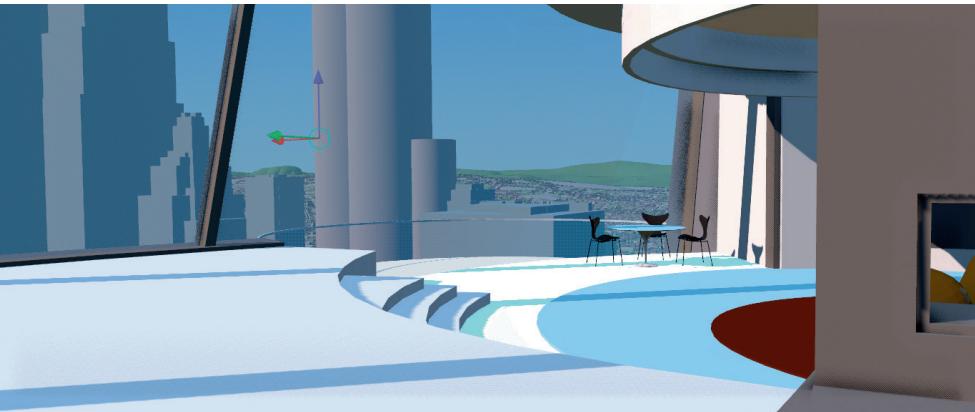
Brad is very interested in graphic design and especially logo design—he was the one who came up with the split “i” for the *Incredibles 2* logo—so it was really fun to work with him because he has a strong sense of what he likes. SHL was a brand we had developed for a previous version of the story; when that company changed we incorporated those visual markers into the DevTech designs. —**Josh Holtsclaw**, Graphics Lead



Kyle Macnaughton digital; previs by Philip Metschan

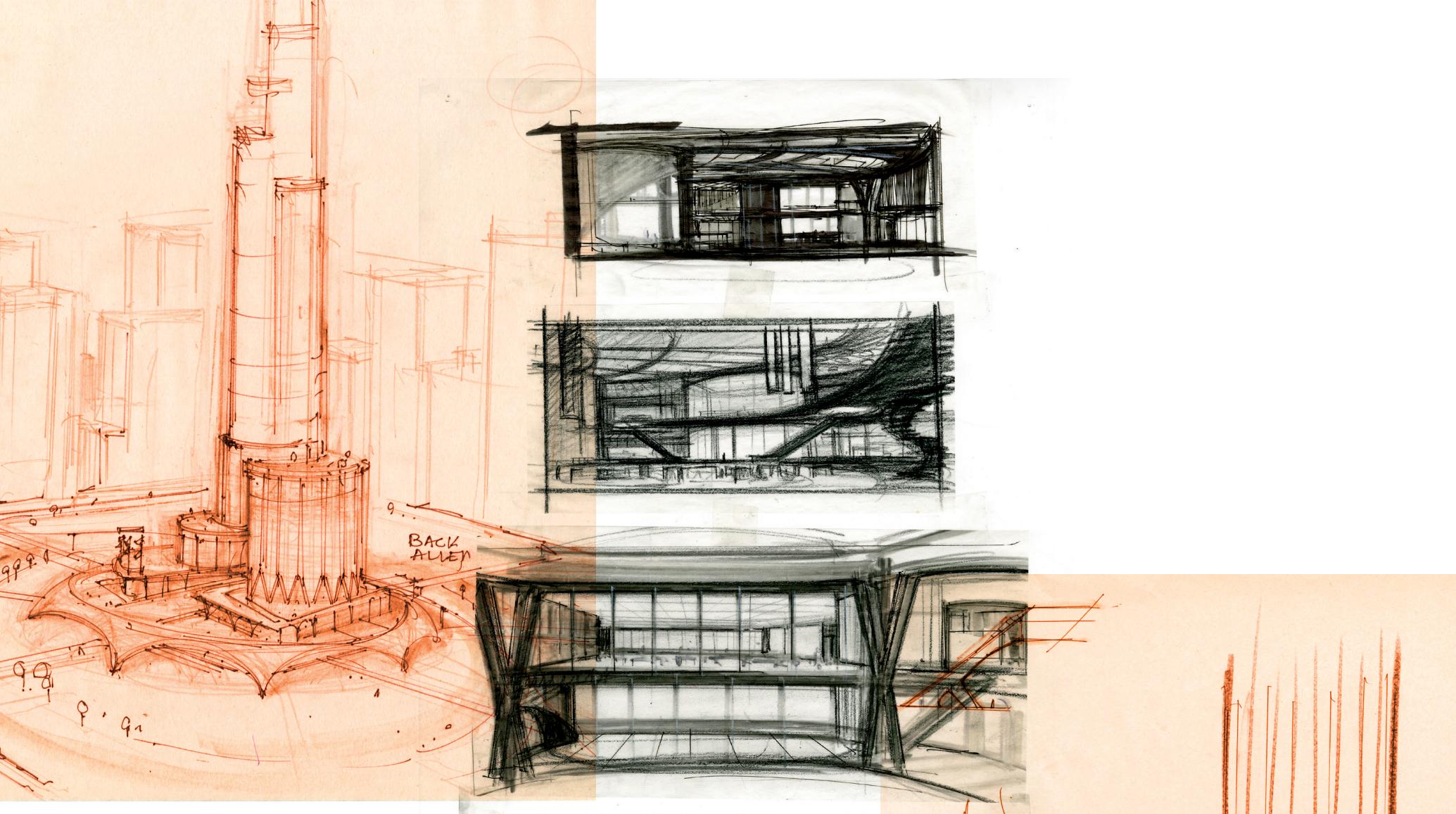


Kyle Macnaughton digital; digital painting by **Shelly Wan**; layout by **Philip Metschan**



Philip Metschan digital

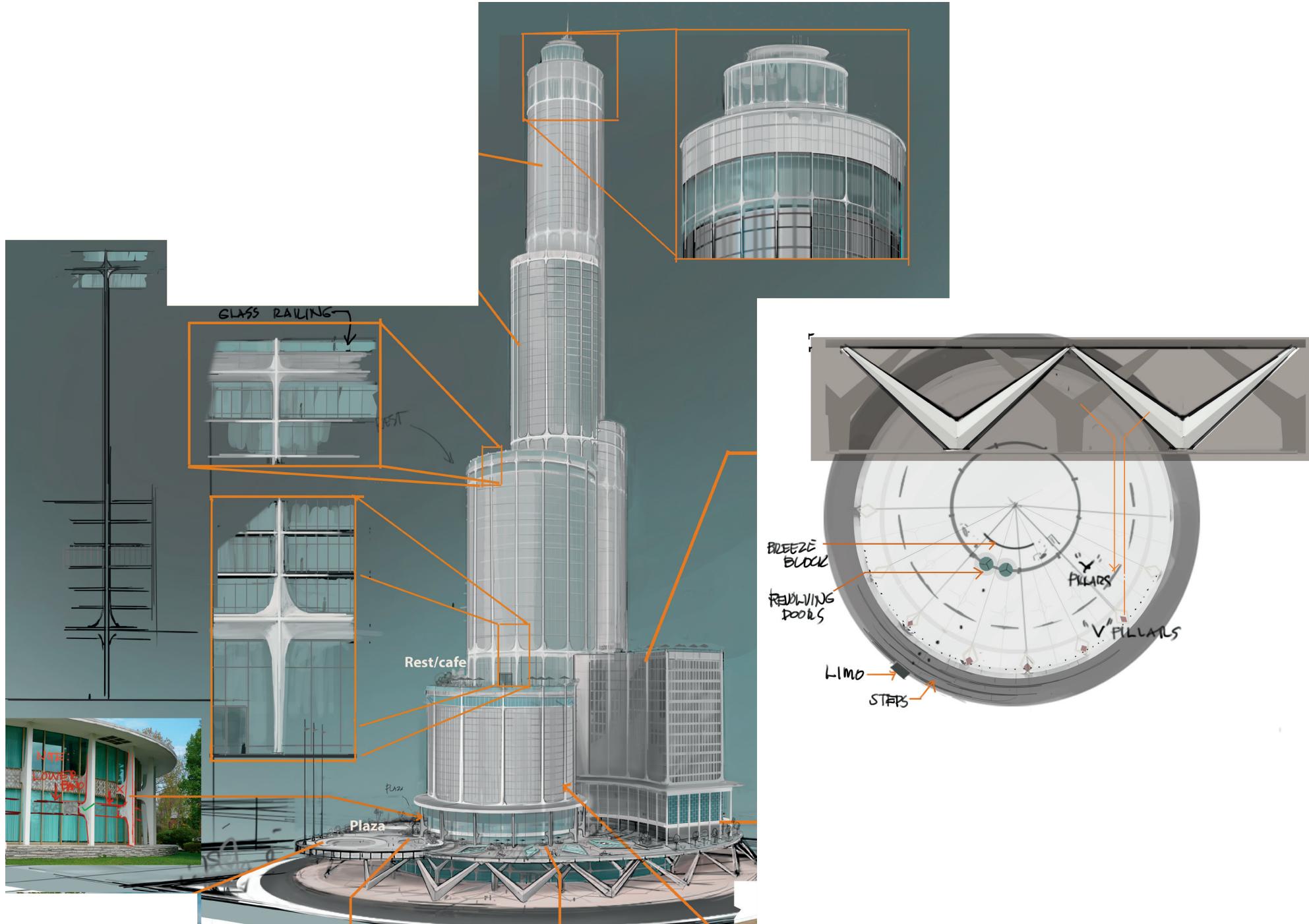




The DevTech building was meant to look like a stack of poker chips, to represent the gamble Winston Deavor was taking.

Ralph Eggleston, Production Designer

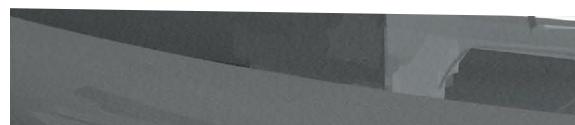
Nelson Bohol pencil and ink

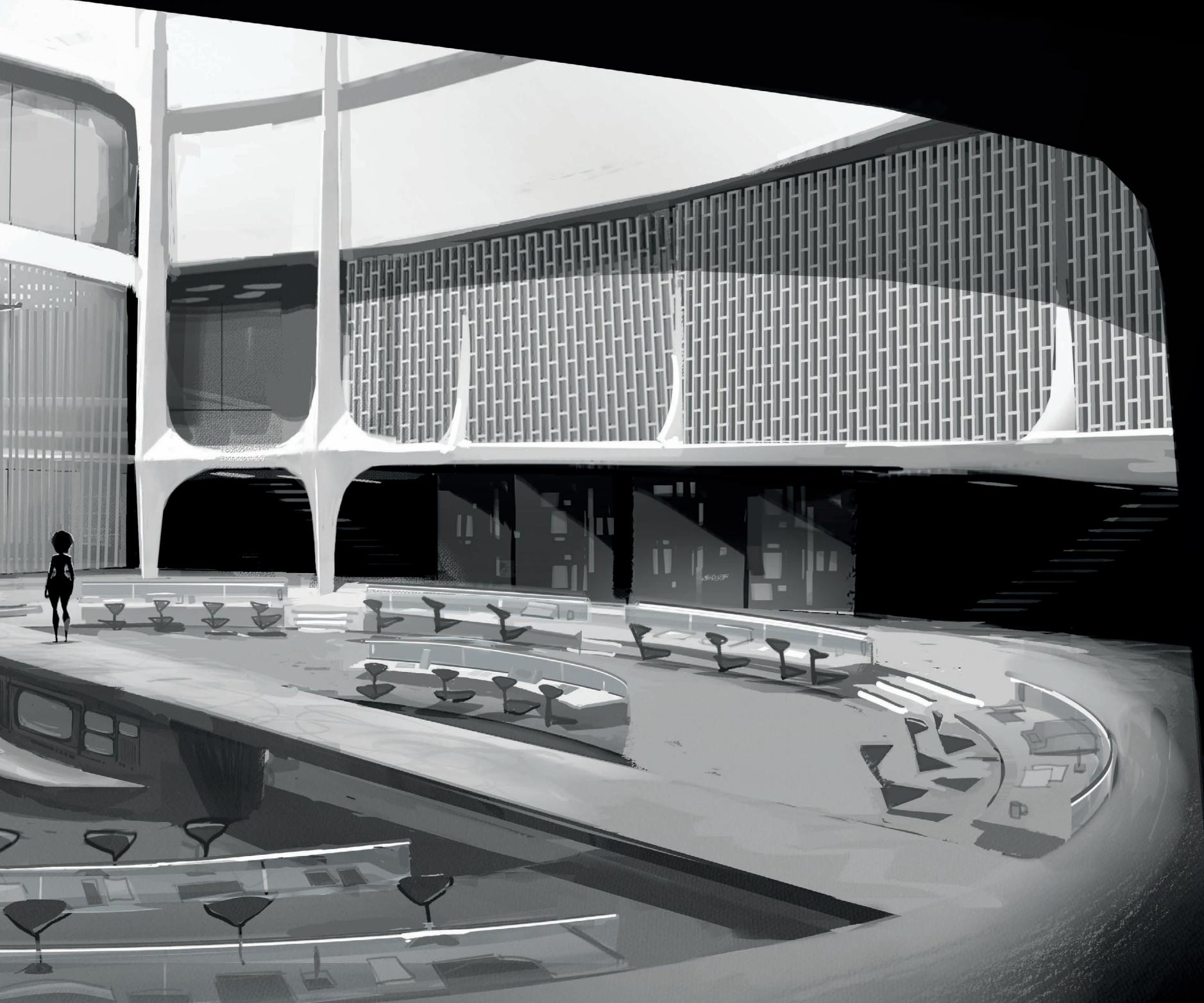


Nelson Bohol digital

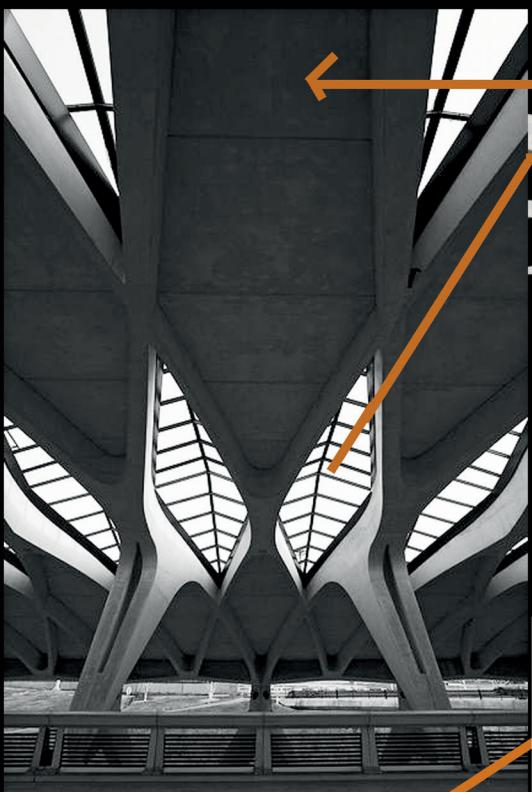
Kyle Macnaughton's set designs for the film infused a '50s and '60s aesthetic with a very contemporary style, a modern understanding. From a sets perspective, I like to think of the film as channeling the design style of that era, but with a current understanding of architecture. A lot of the things we did here would have been structurally impossible in the '50s or '60s, but they are possible with the materials and the engineering we have now. —**Philip Metschan**, Previs Lead

Kyle Macnaughton digital

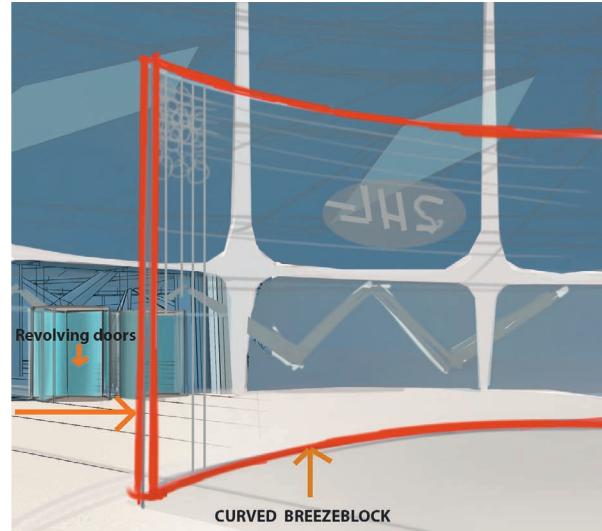
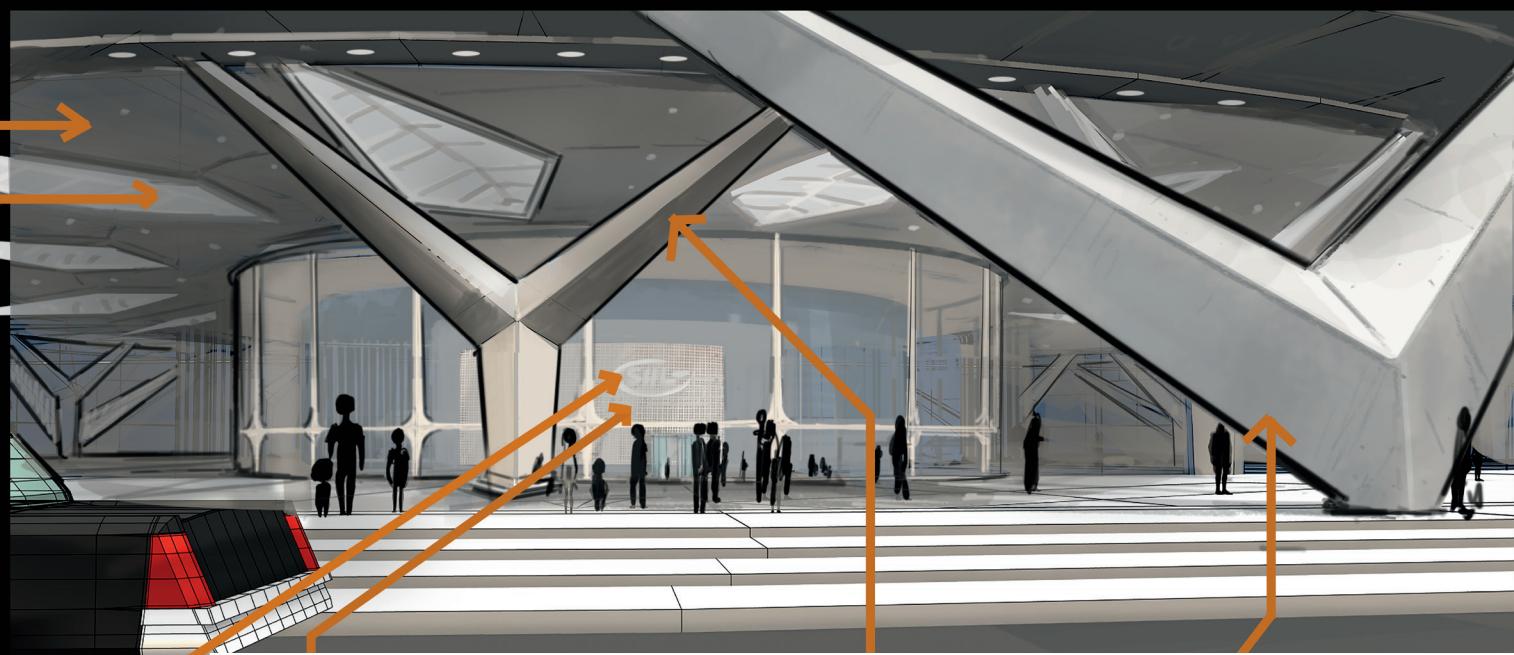




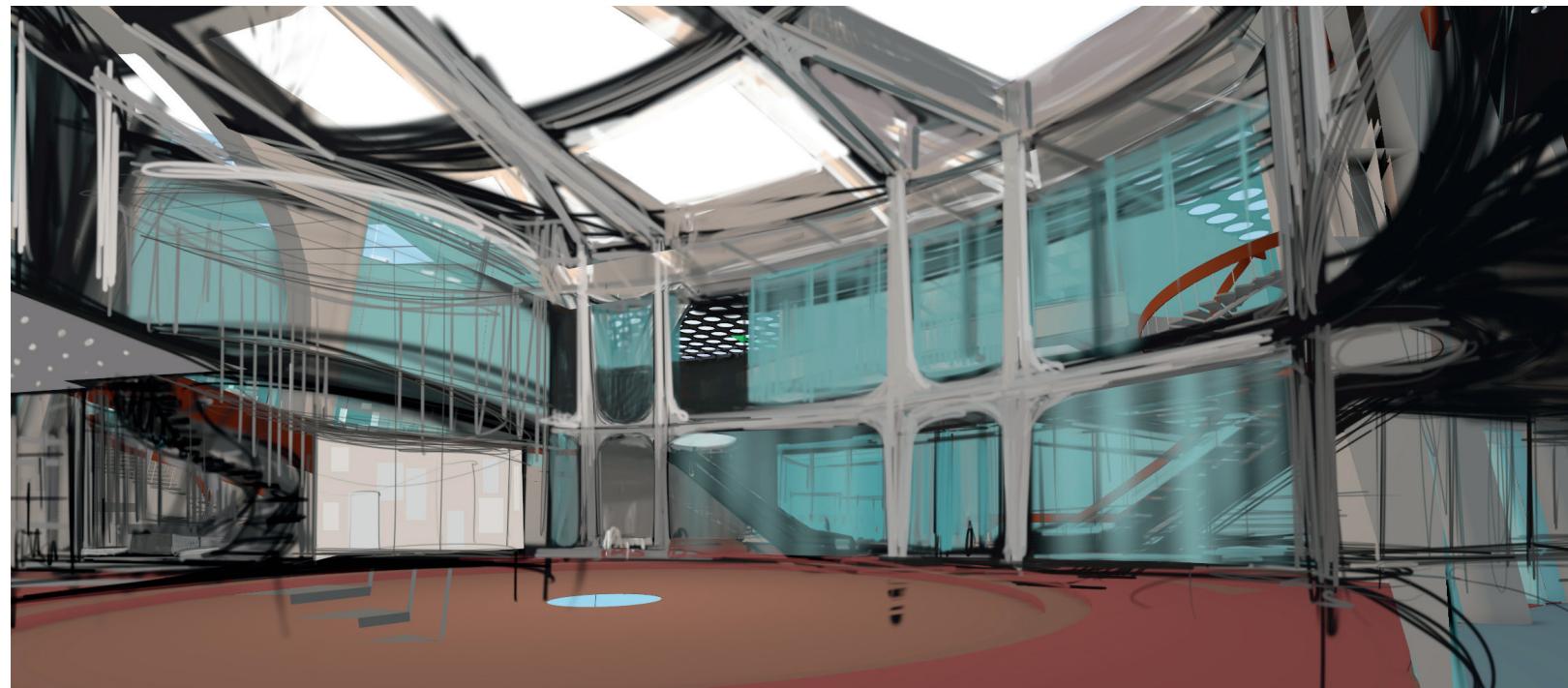
SHL_EXT_MP - Main Level Detail 1



LOGO **Josh Holtsclaw** digital



ALL **Nelson Bohol** digital



VICTOR CACHET

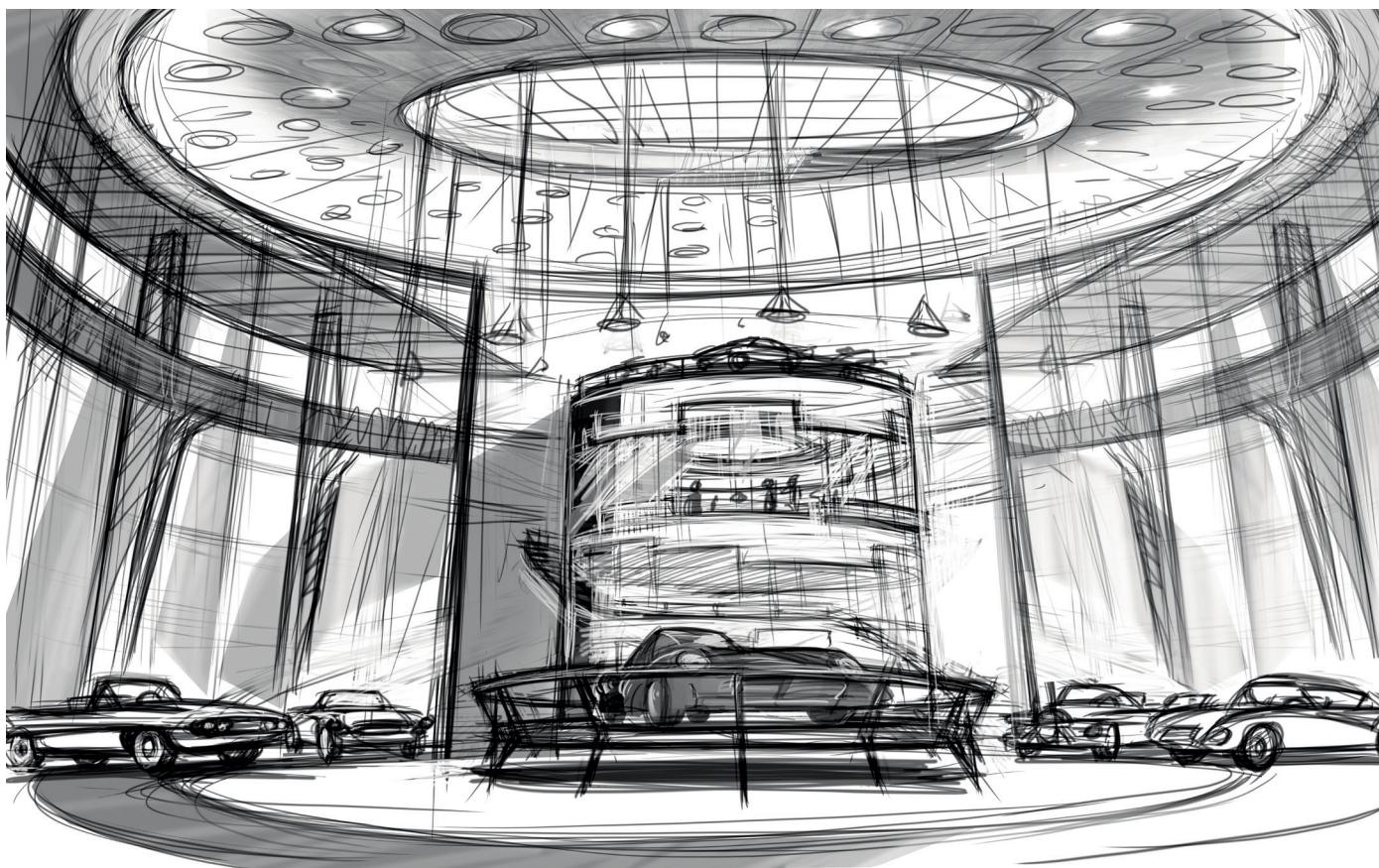
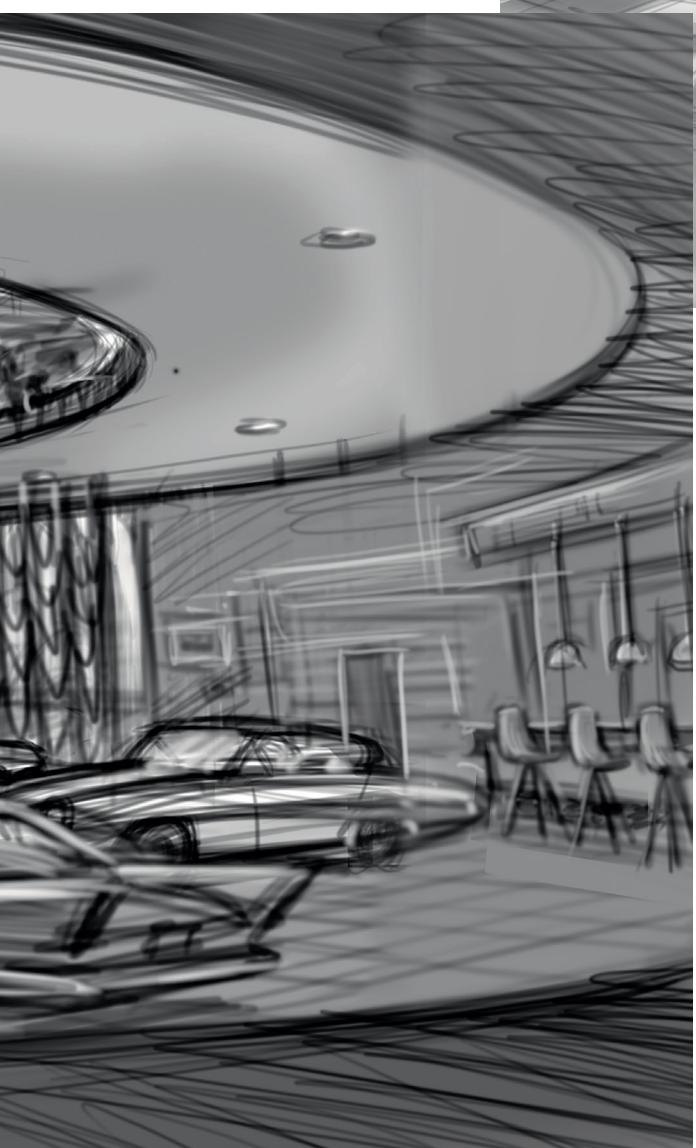
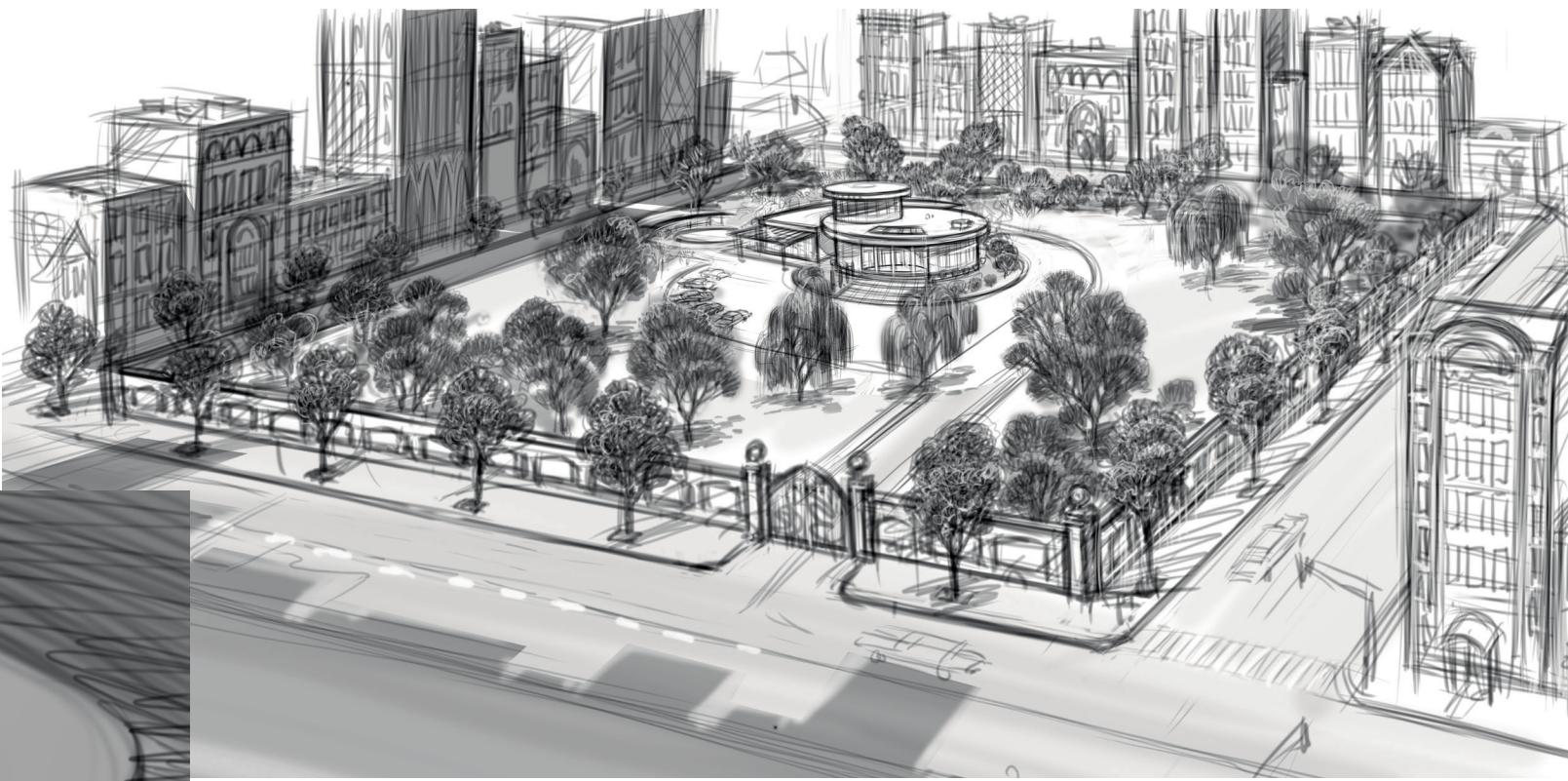
BELOW AND OPPOSITE PAGE

Anthony Christov digital

RIGHT **Tony Fucile** digital

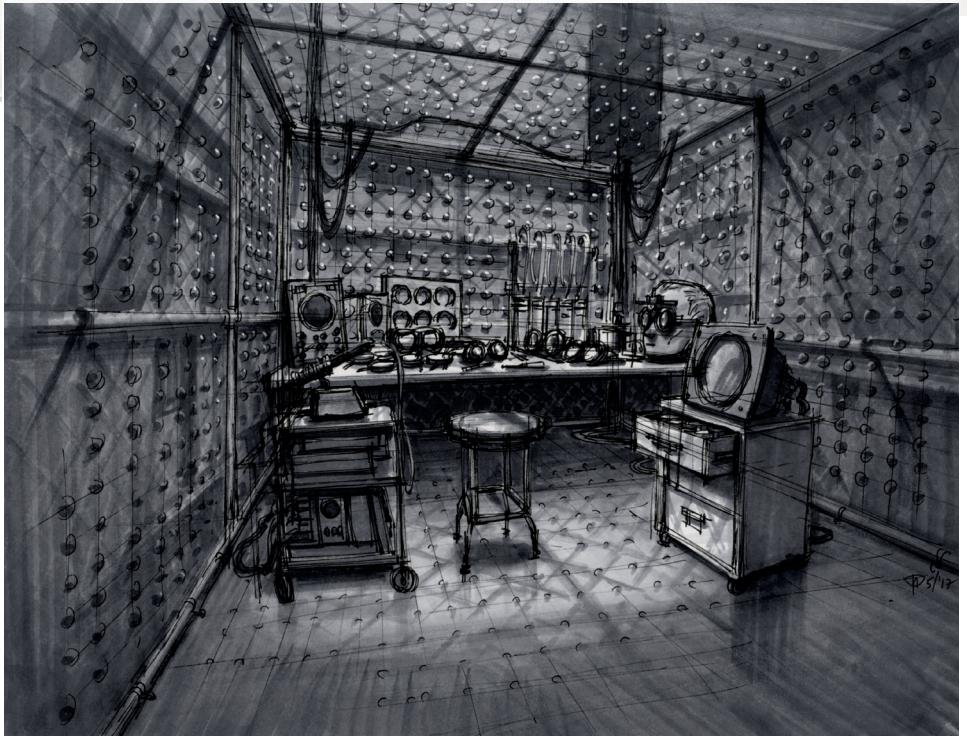
FAR RIGHT **Shelly Wan** digital



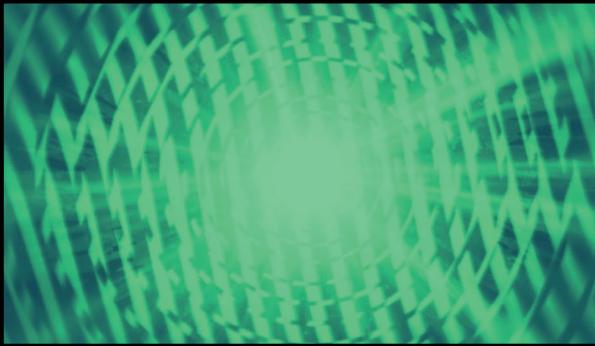
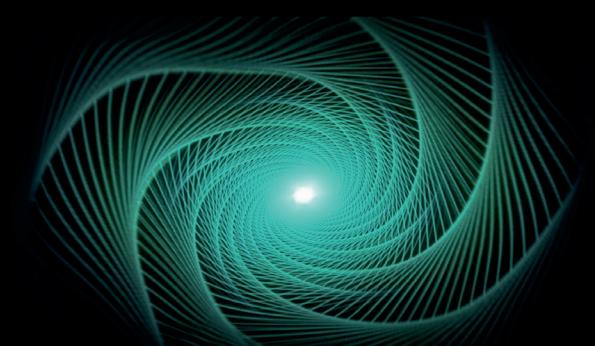
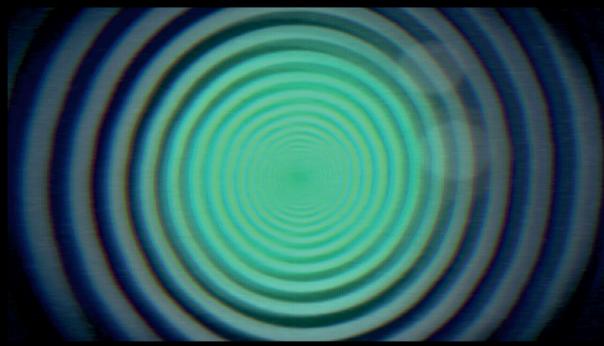
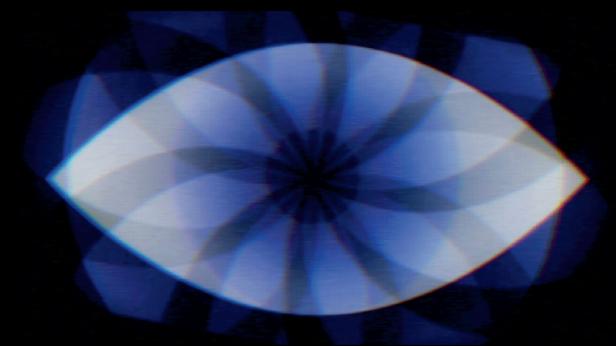
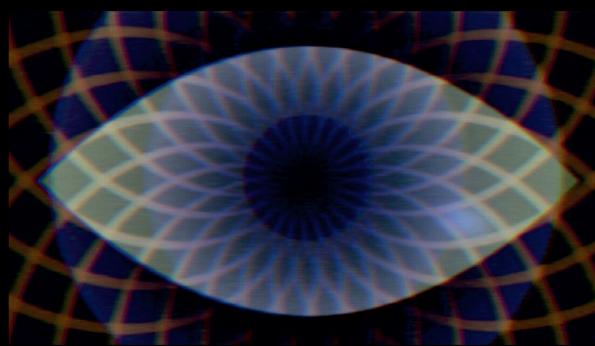
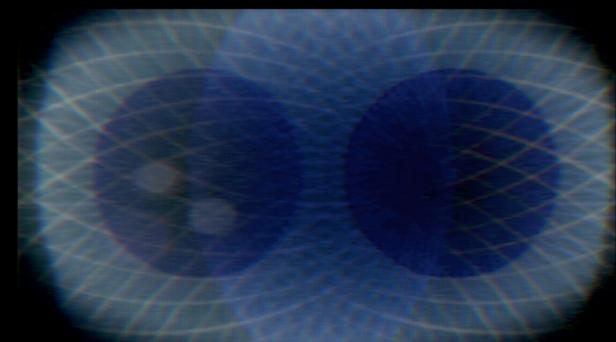
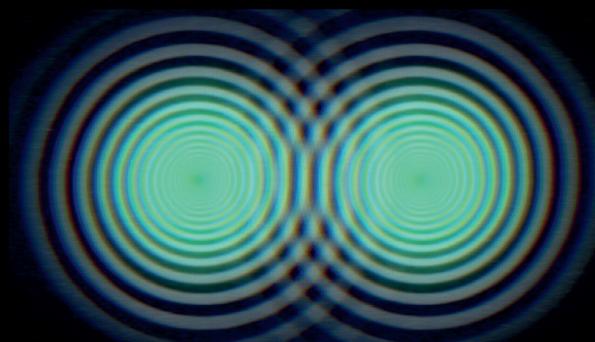


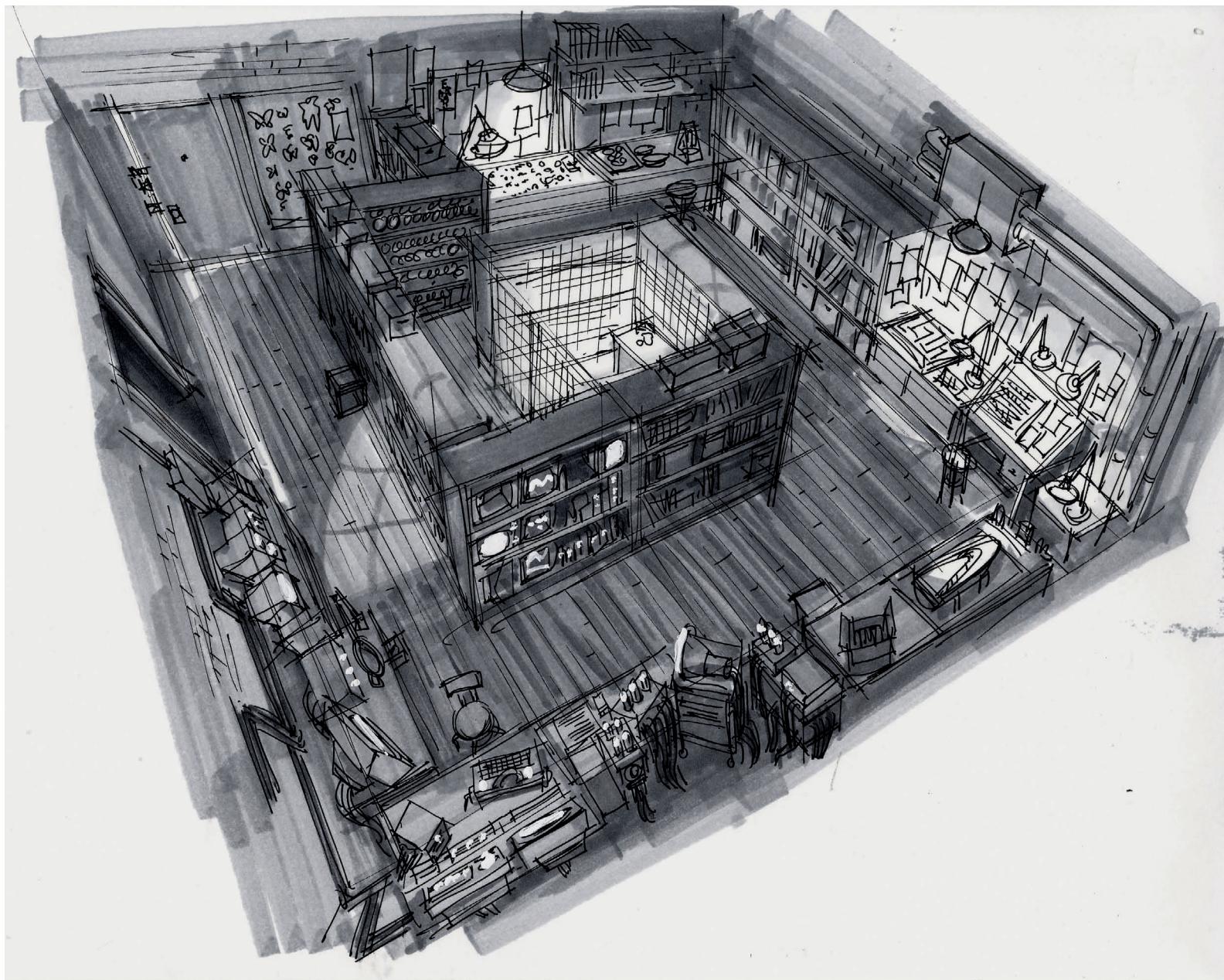


Kyle Macnaughton digital



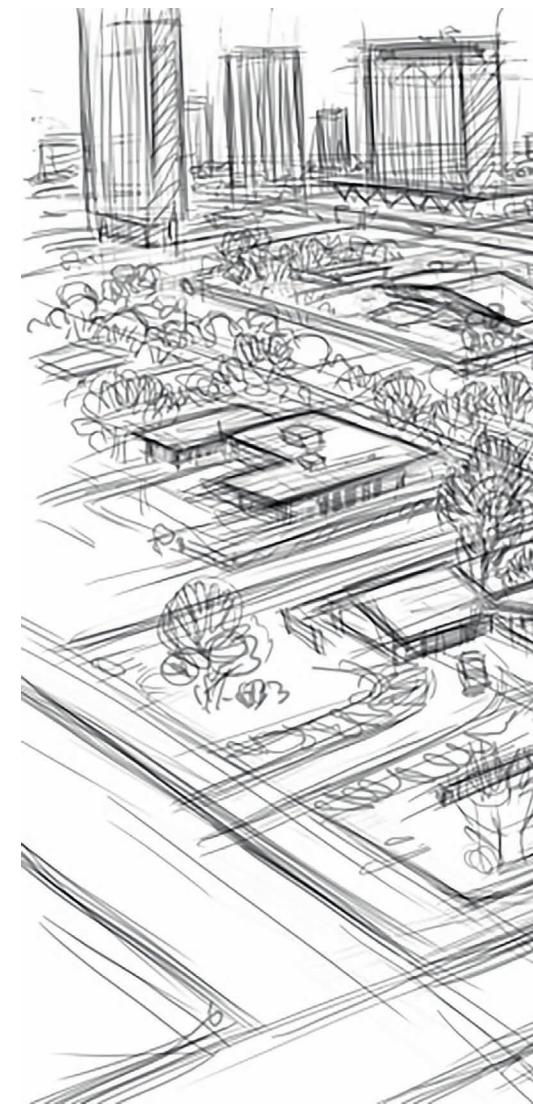
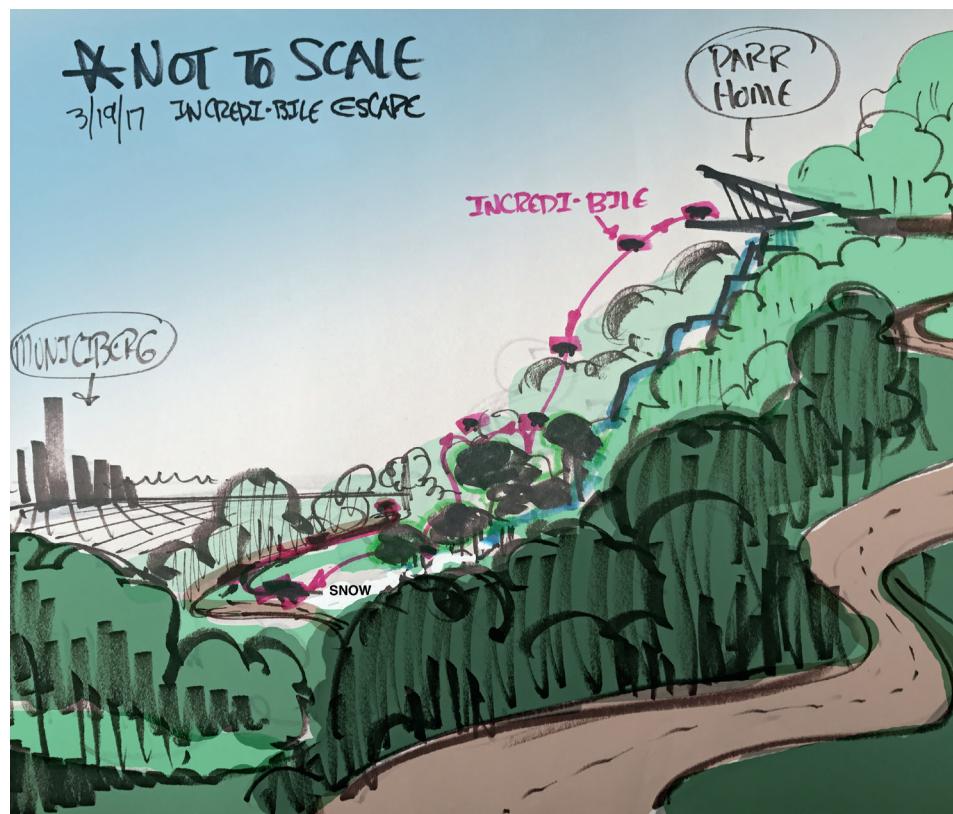
Paul Abadilla ink, marker, and correction fluid

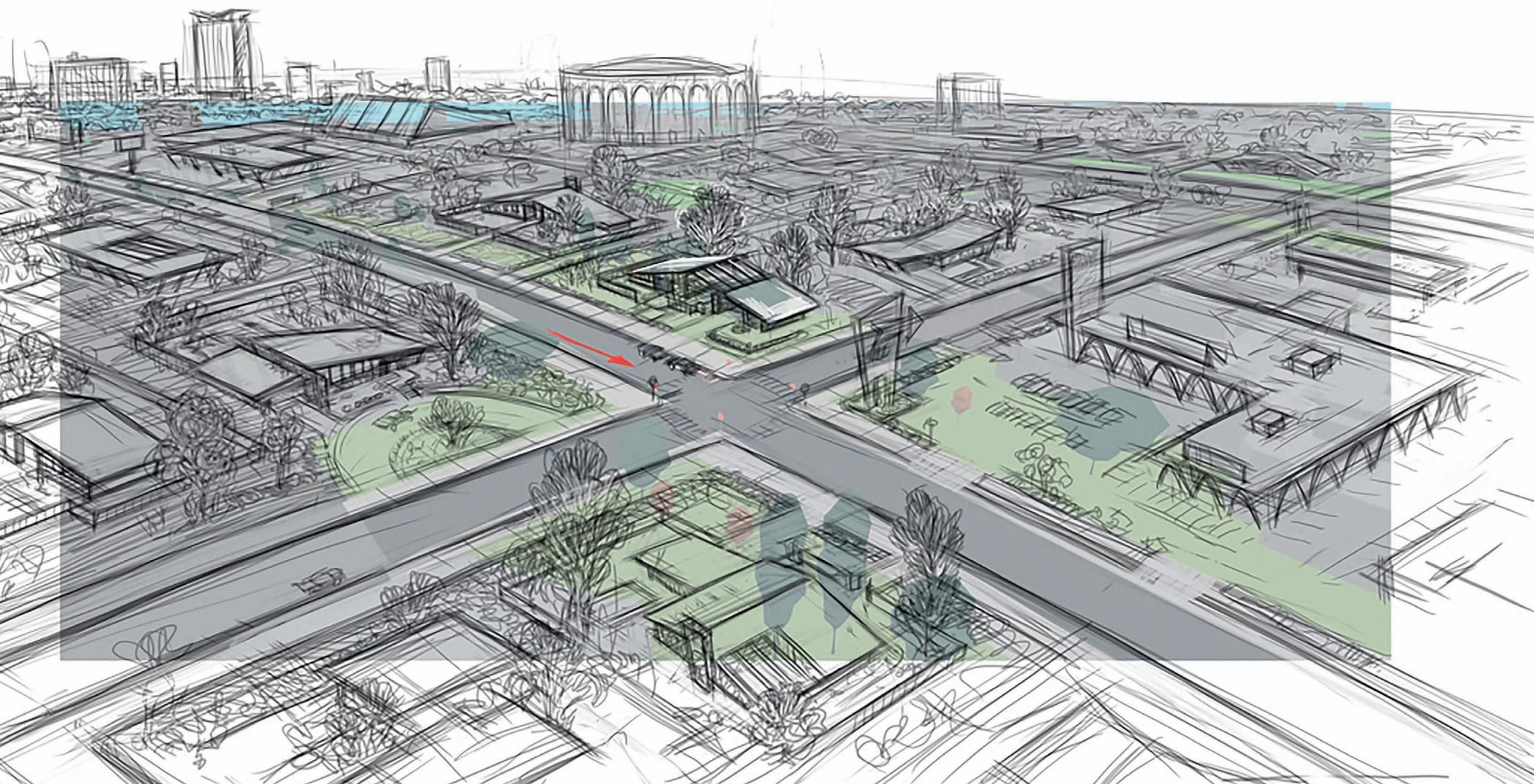




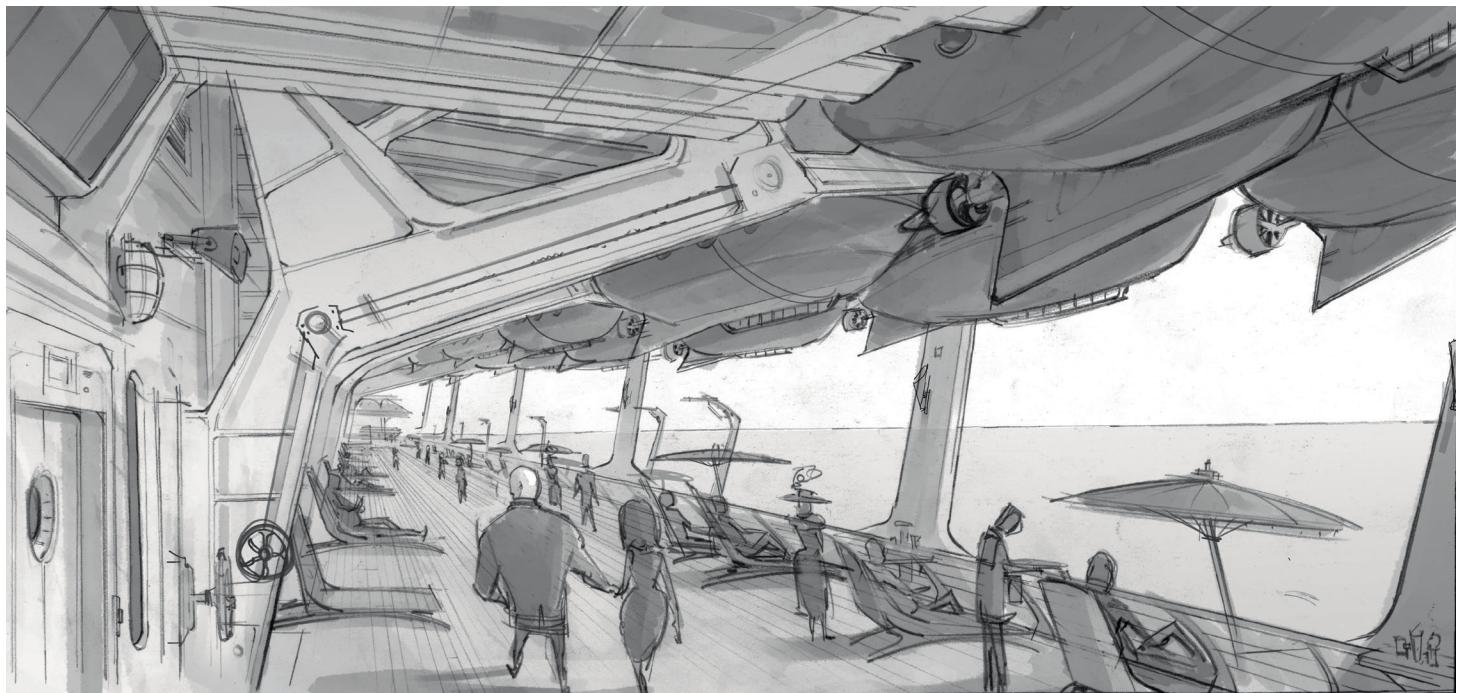
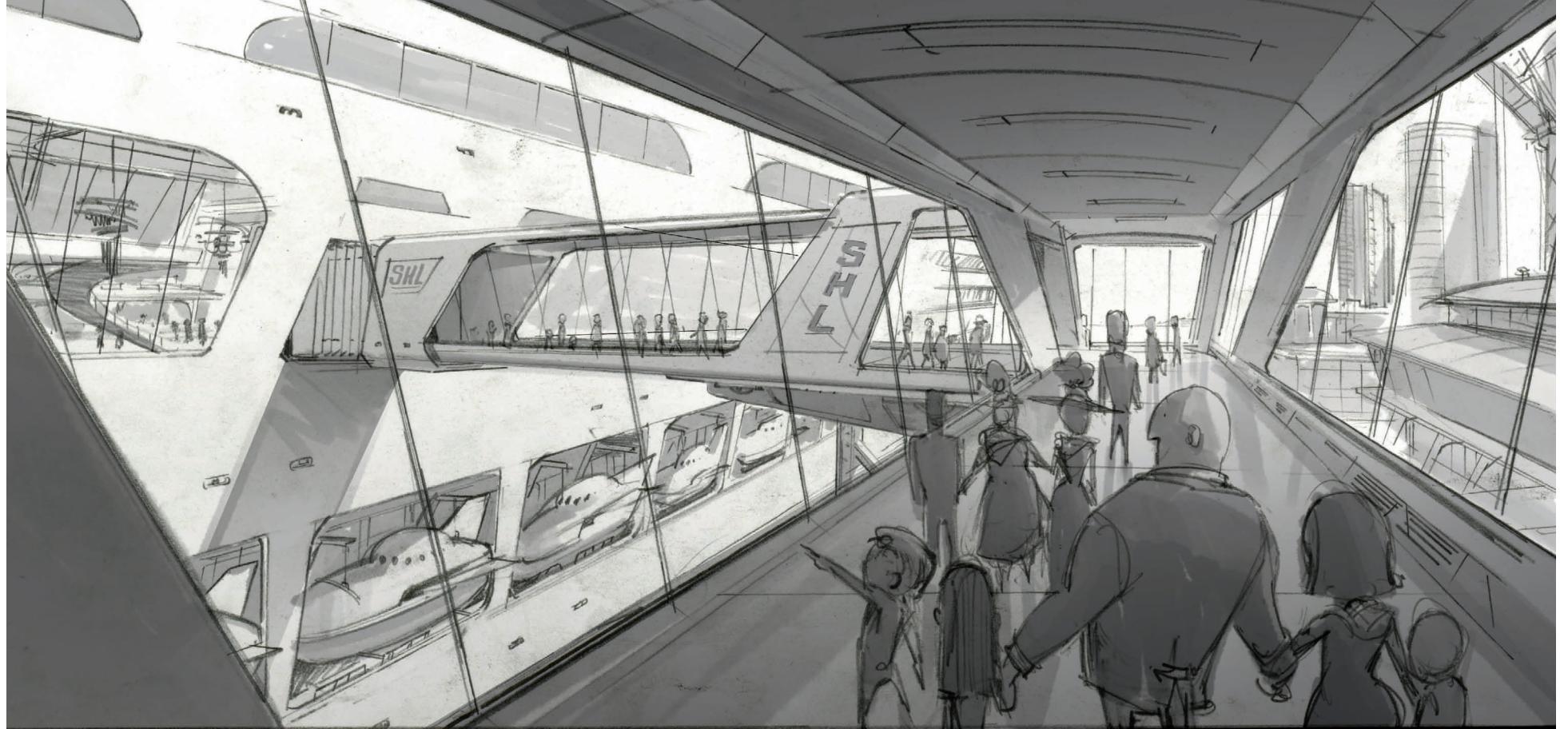
ABOVE **Paul Abadilla** ink, marker, and correction fluid

OPPOSITE **Josh Holtsclaw** digital

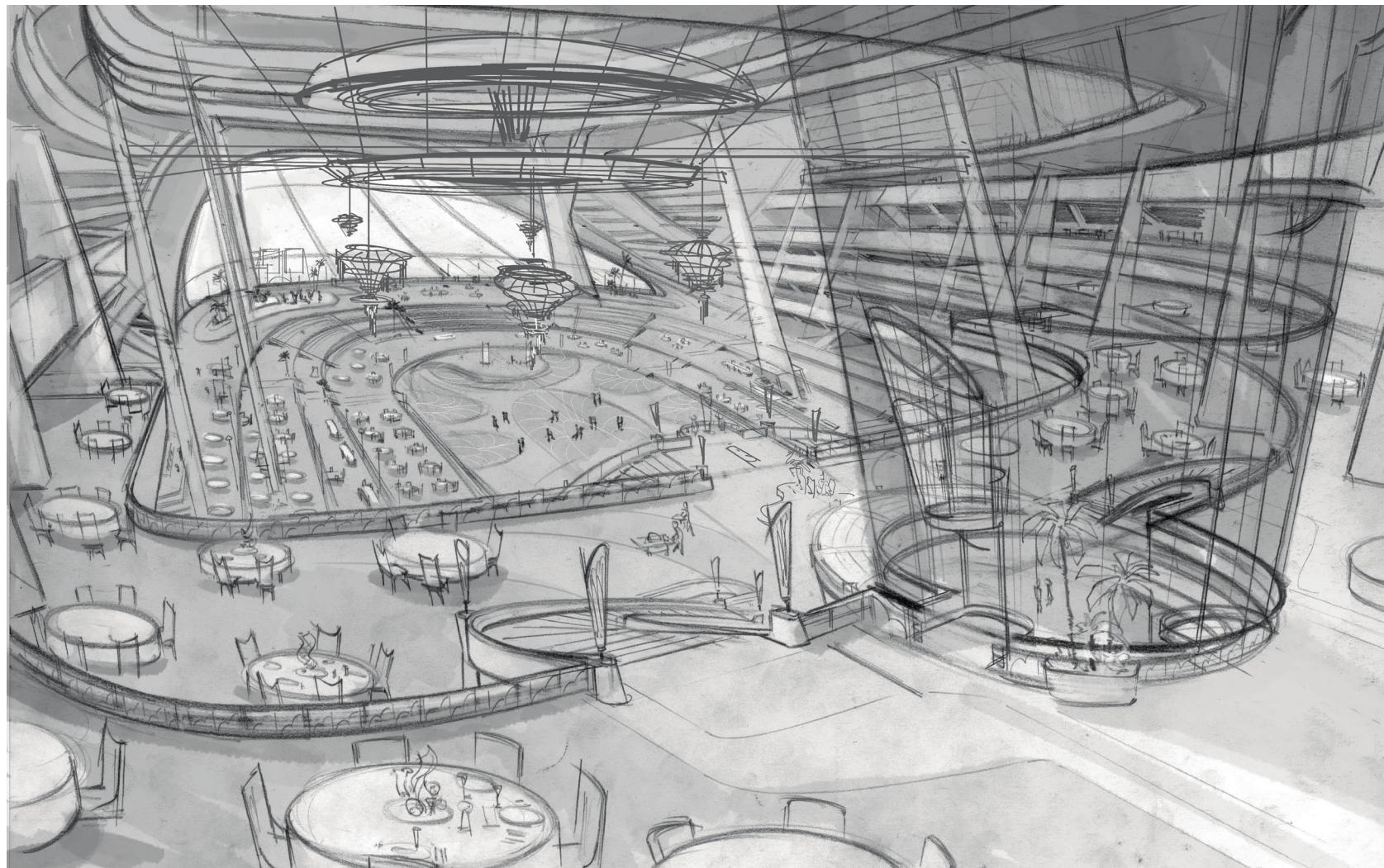
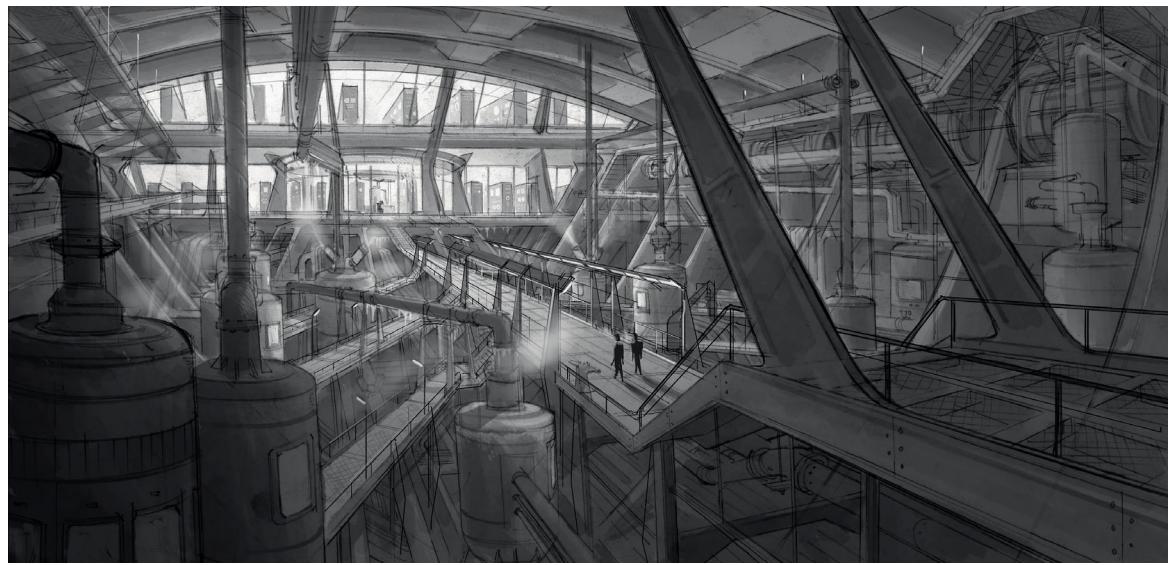


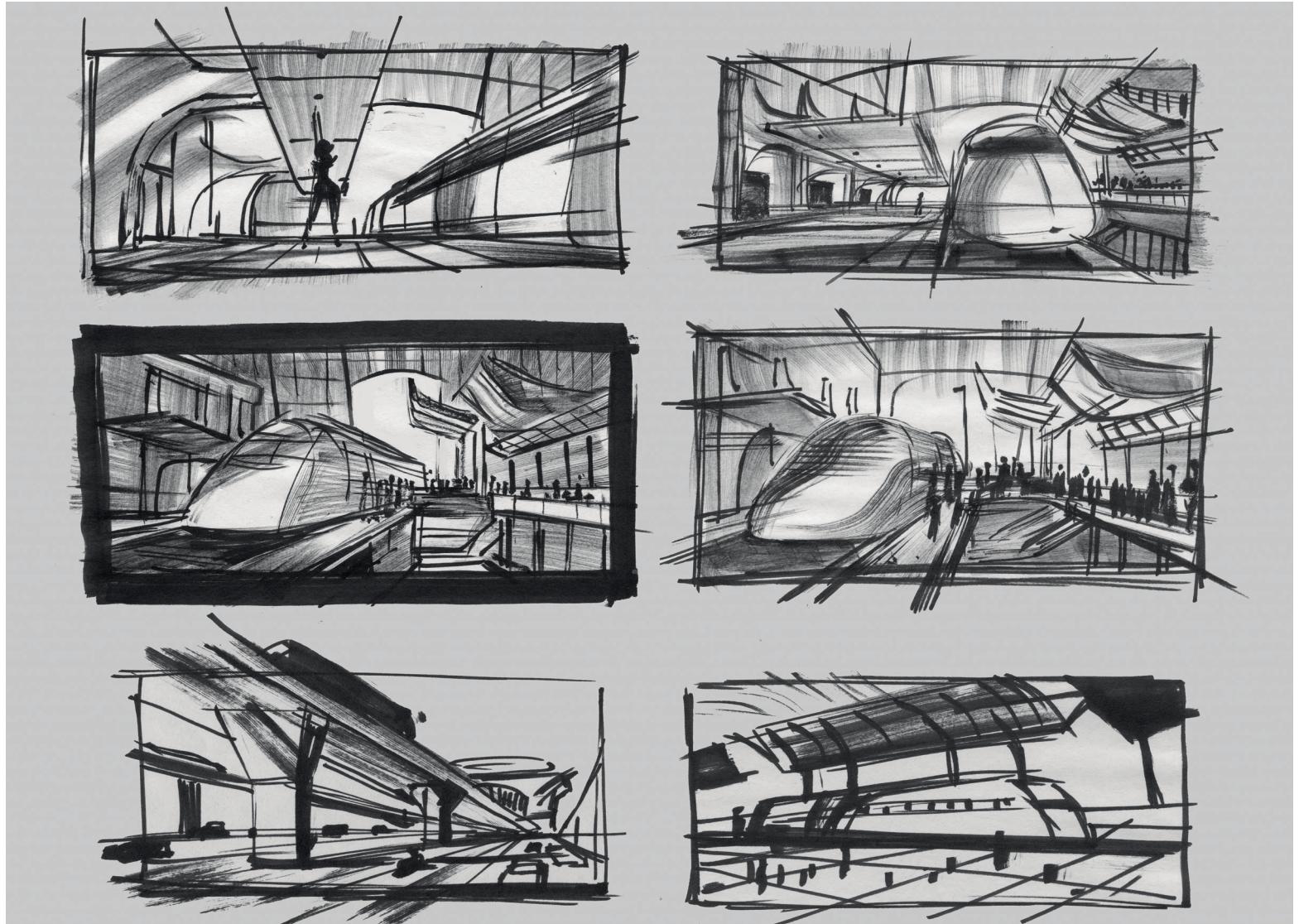
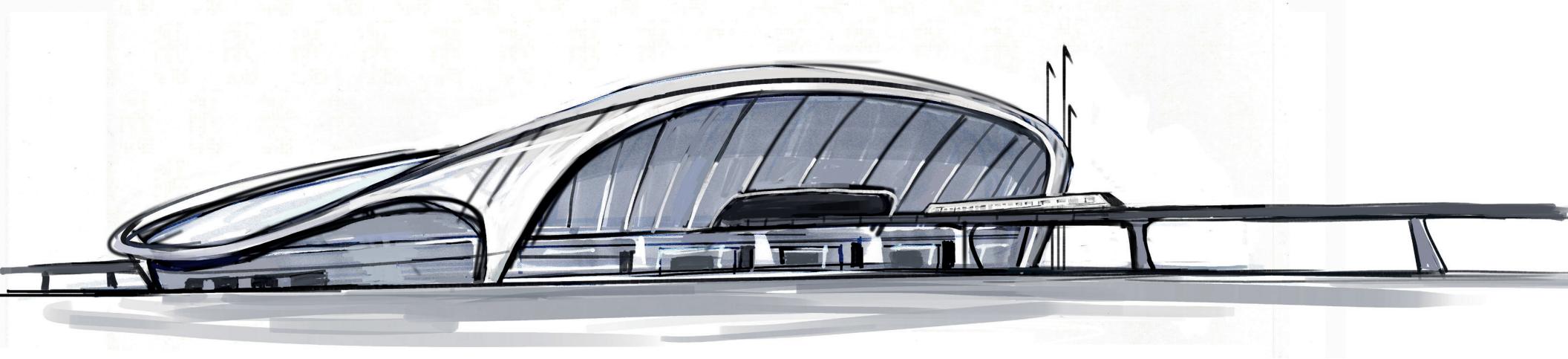


Anthony Christov digital

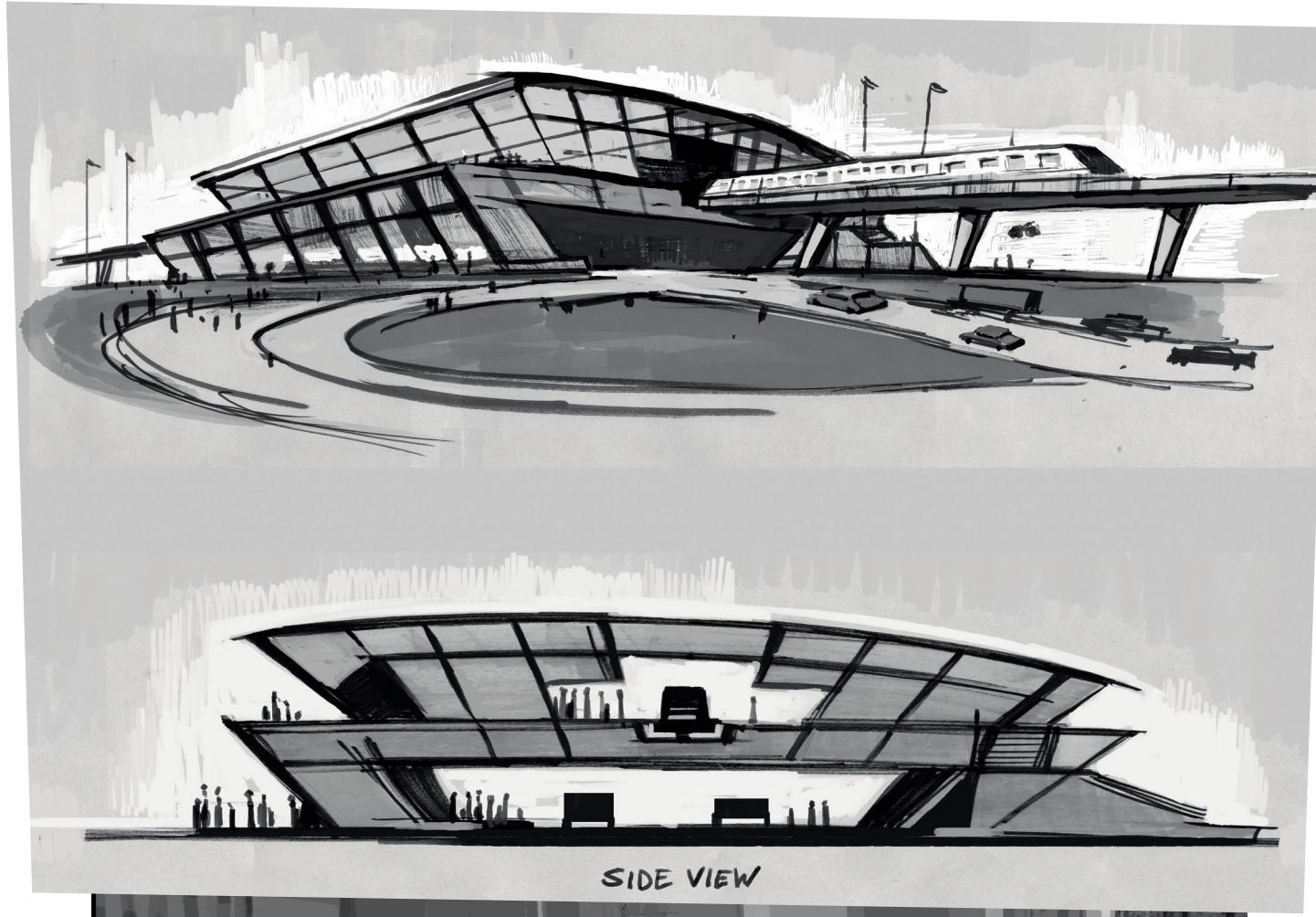


ALL **Kristian Norelius** pencil and digital

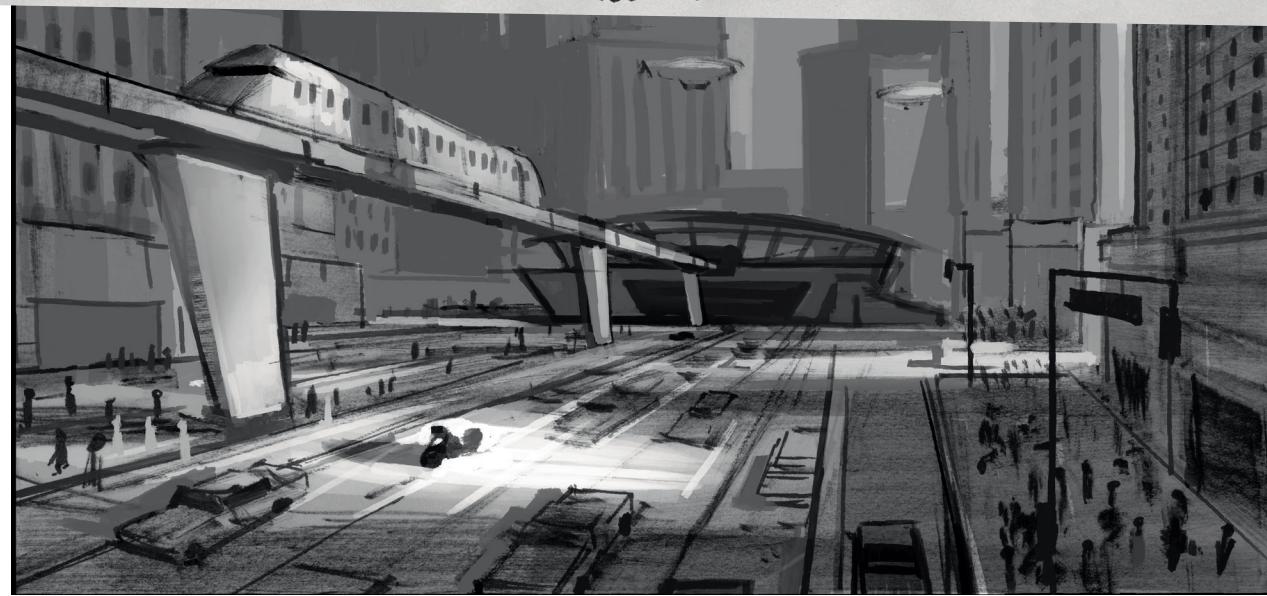


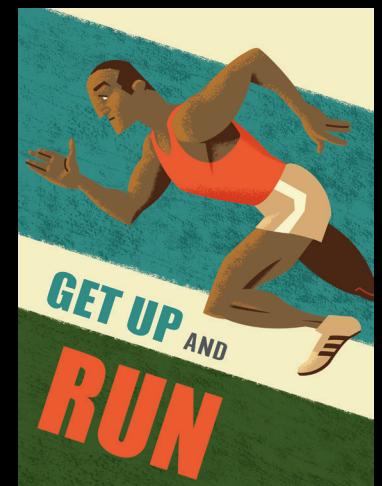
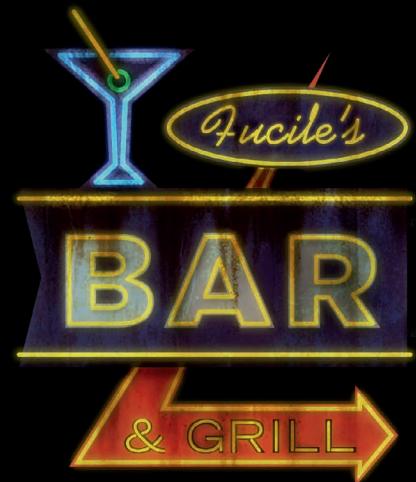


ALL
Tim Evatt digital

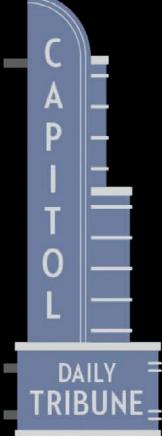


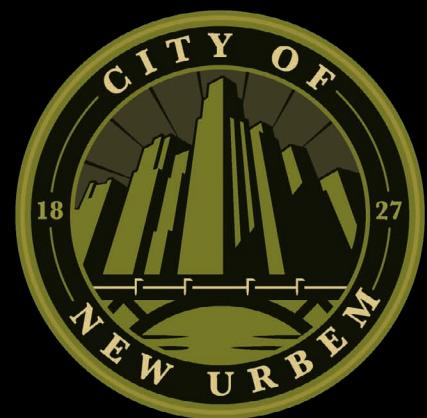
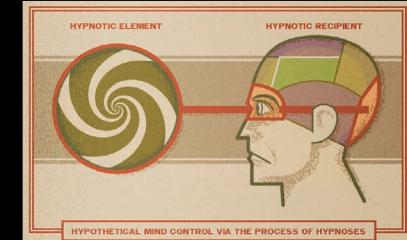
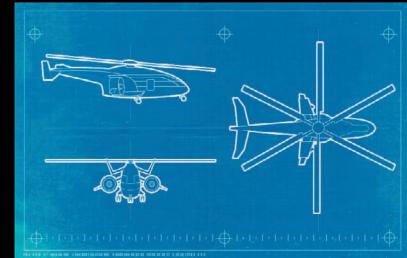
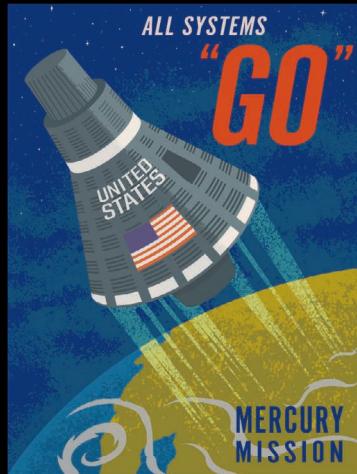
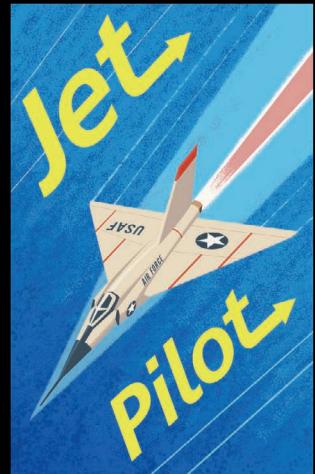
SIDE VIEW





Welcome to
MUNICIBERG





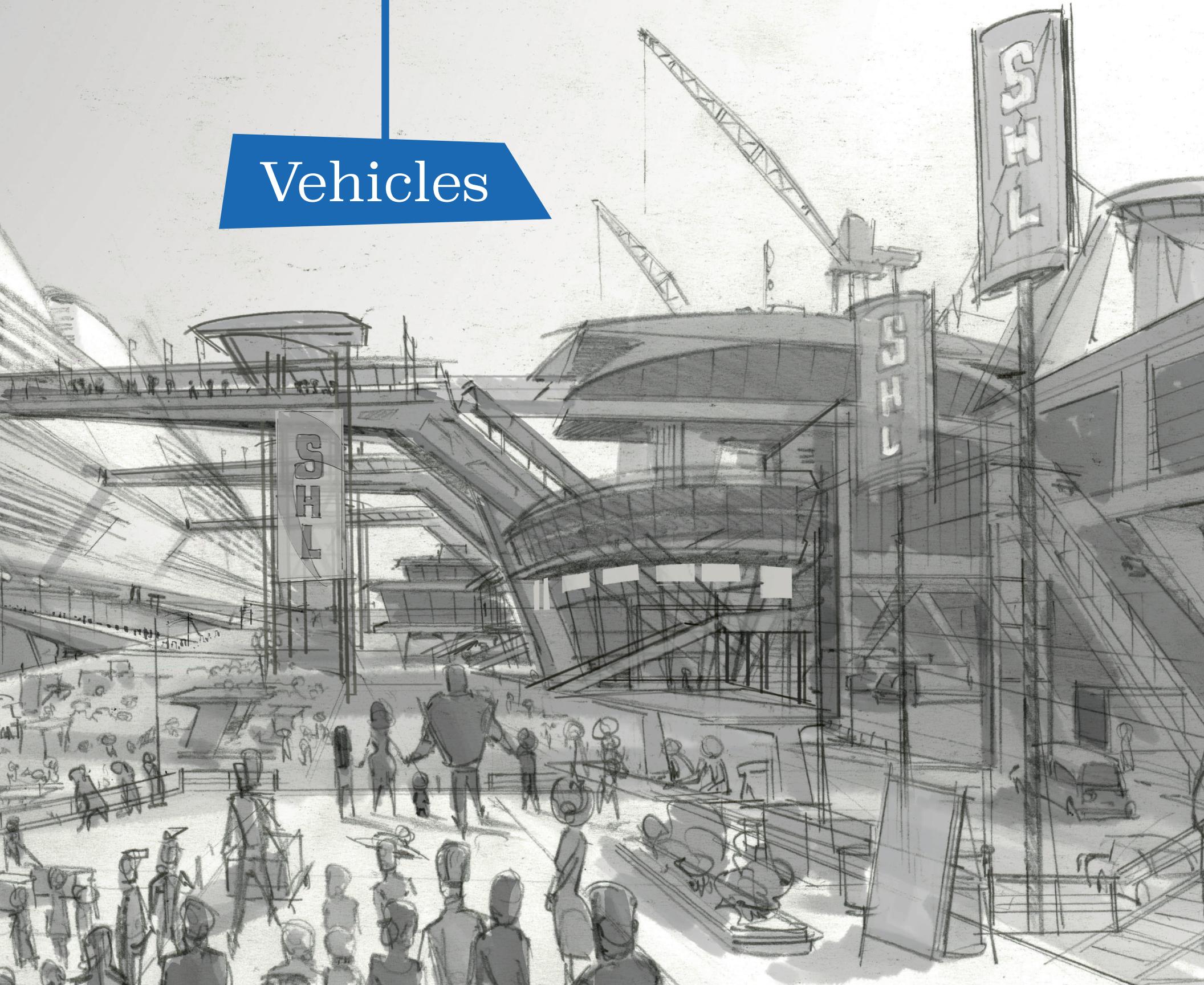
Because a lot of this story takes place in a city environment, there are more graphics than in the first film, but we want to sync properly with the look established by the original, which is very clean and almost abstracted in its simplicity. —**Josh Holtsclaw**, Graphics Lead

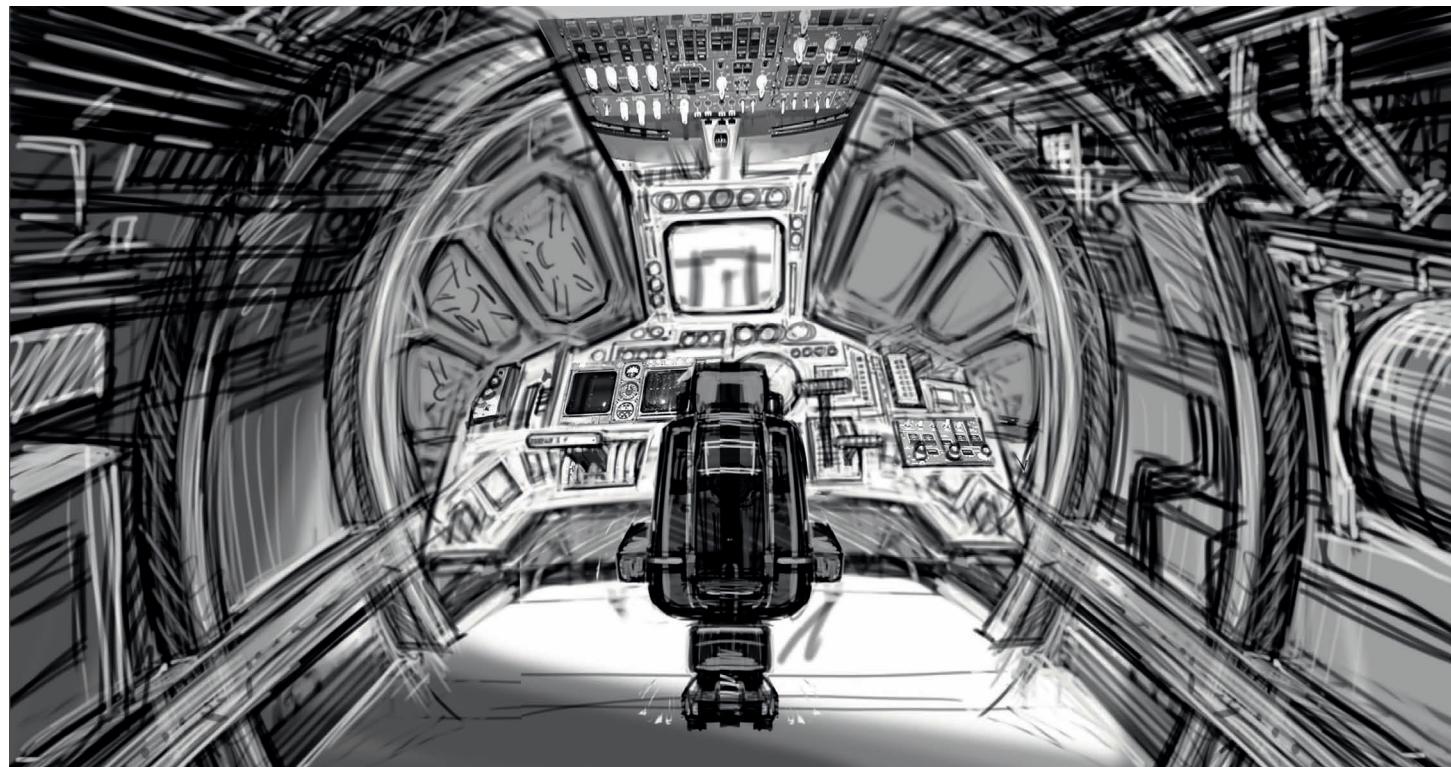
ALL **Josh Holtsclaw**, Paul Conrad, Craig Foster digital

Kristian Norelius pencil and digital shading



Vehicles



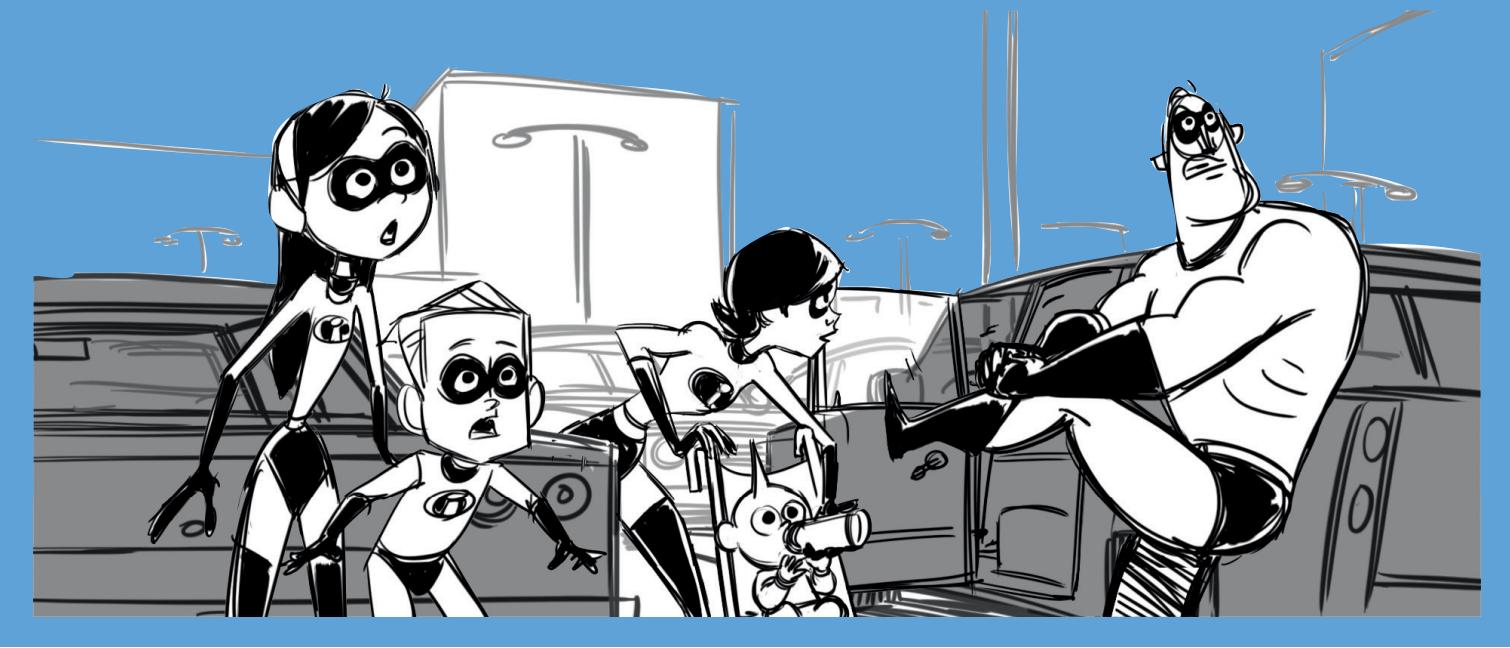


We have a lot of action happening in and around the Underminer's tunneler. It's an exciting set, very different from what we've seen in the *Incredibles* world before. The inside of the tunneler sort of looks like a mid-20th century submarine, with some steam engine qualities and shapes. It's dark, kind of nasty; steamy, oily; not a very pleasant environment. —**Anthony Christov**, Sets Art Director

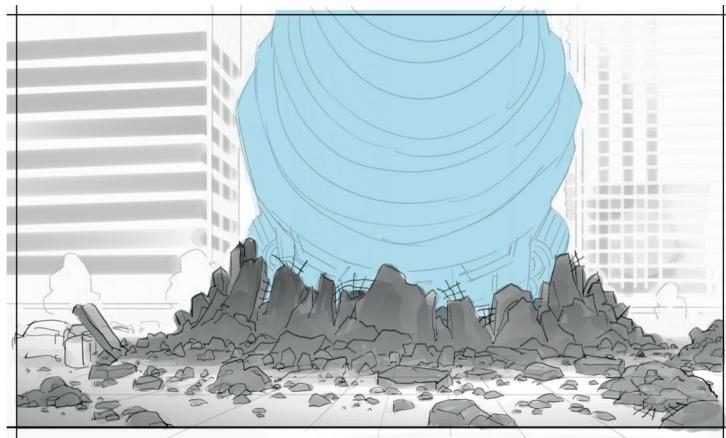
Anthony Christov digital



Kevin O'Brien digital

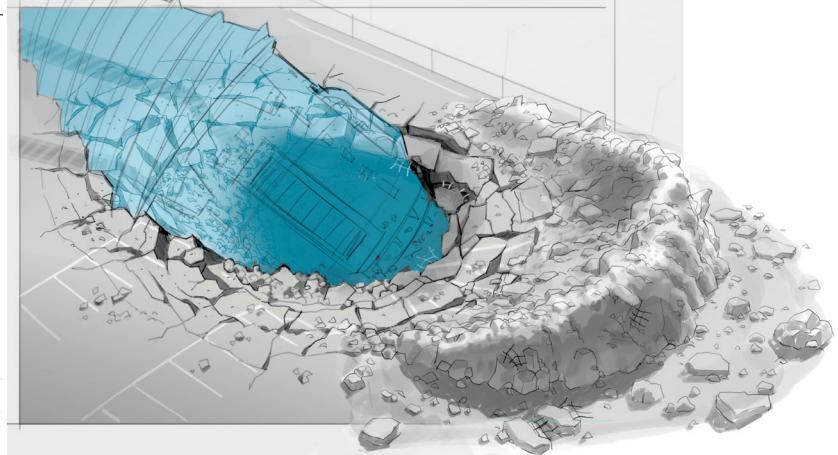


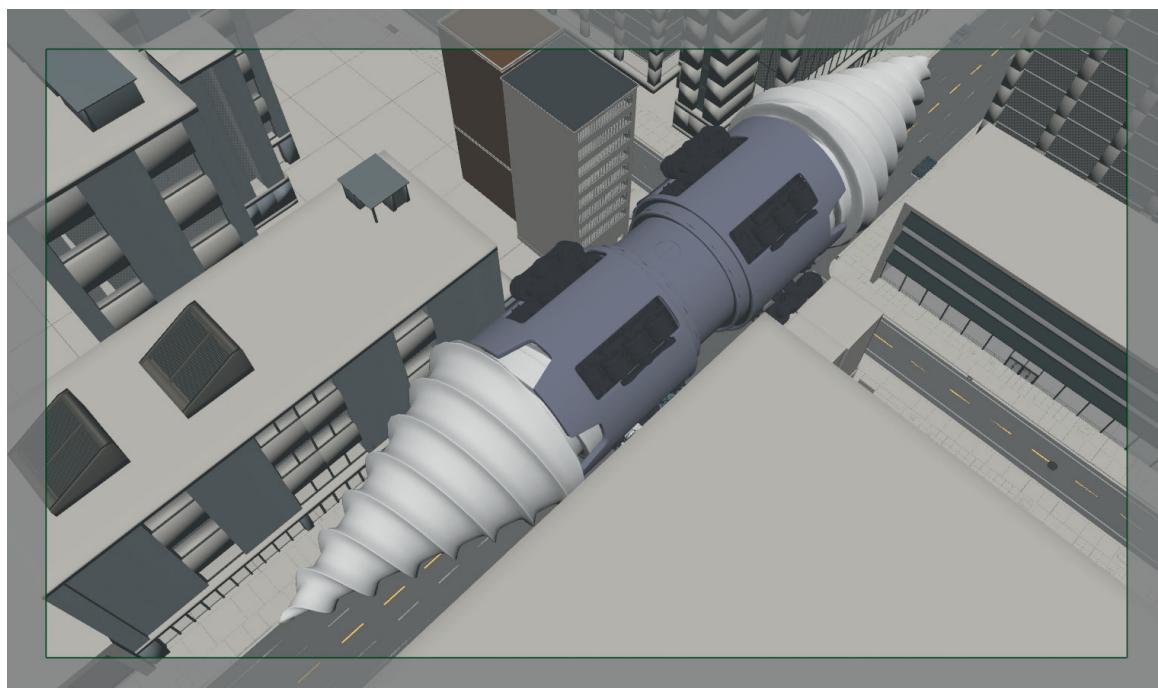
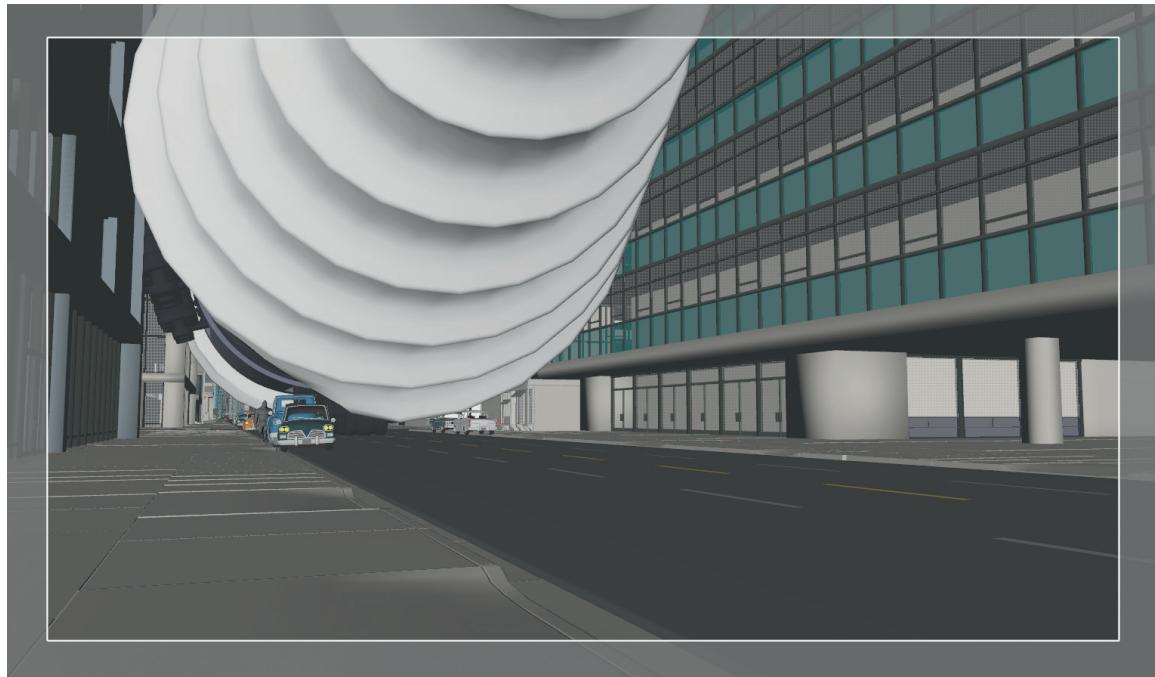
UNDERMINER DRILL EXIT RUBBLE PATTERN



Grant Alexander digital

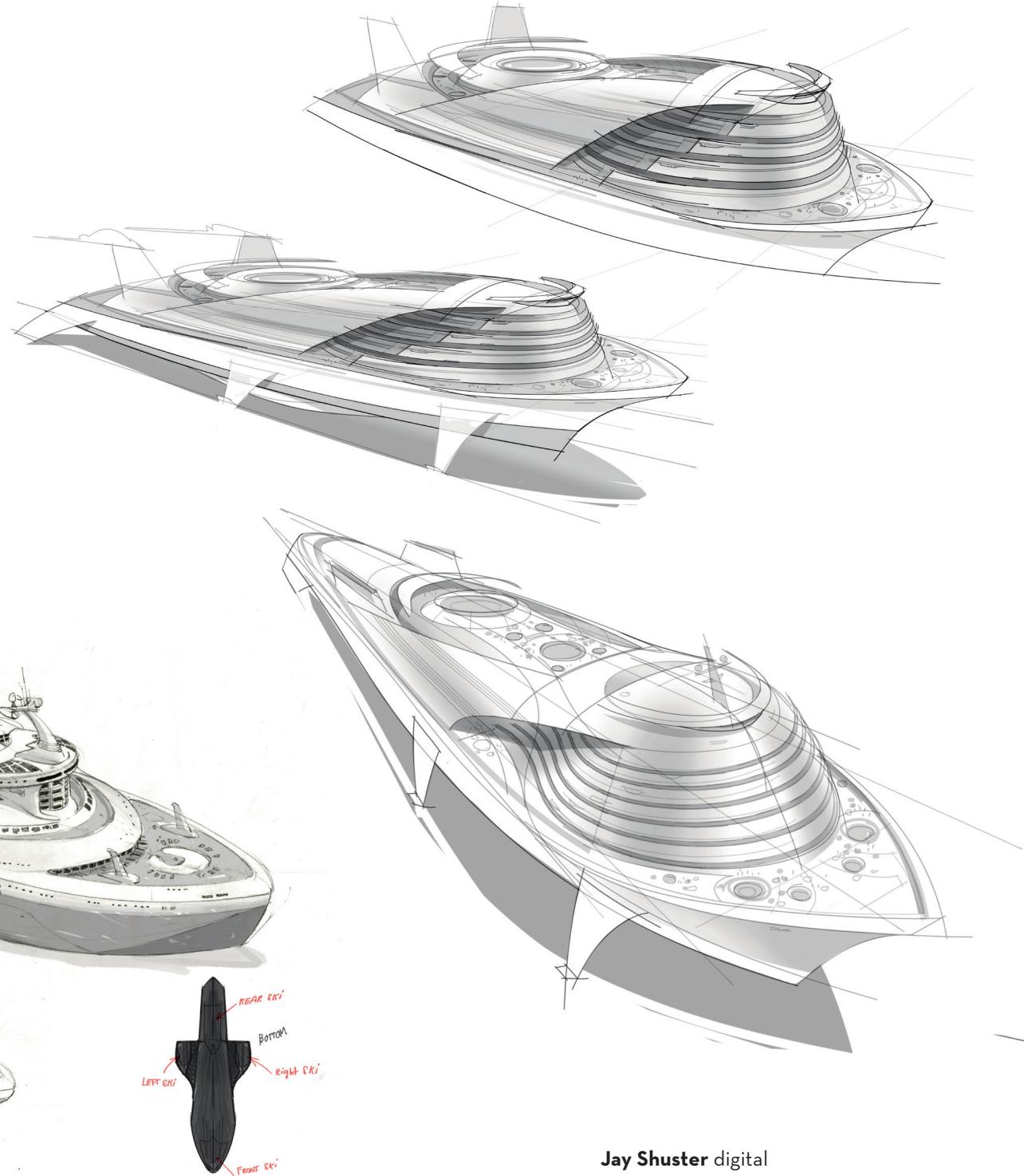
UNDERMINER DRILL RE-ENTRY RUBBLE PATTERN





Philip Metschan previs

The Hydroliner started out as a mammoth ship, the biggest luxury liner on the planet. Those things are just bricks in the water, masses of vertical spaces that you can't believe stay buoyant. On top of that, it was imagined as a hydrofoil, so we were trying to figure out how in the world we could give it enough power to get that lift out of the water. Eventually it was scaled down to just a little bit bigger than the world's most mega yacht, which rested my brain a little easier as far as the engineering was concerned. Aesthetically, we were inspired by the streamlined lozenge shapes of Norman Bel Geddes's ship designs, and the super graphic architecture of the Guggenheim Museum. Garrett Taylor did a beautiful job of bringing the design home. —**Jay Shuster**, Vehicle Designer

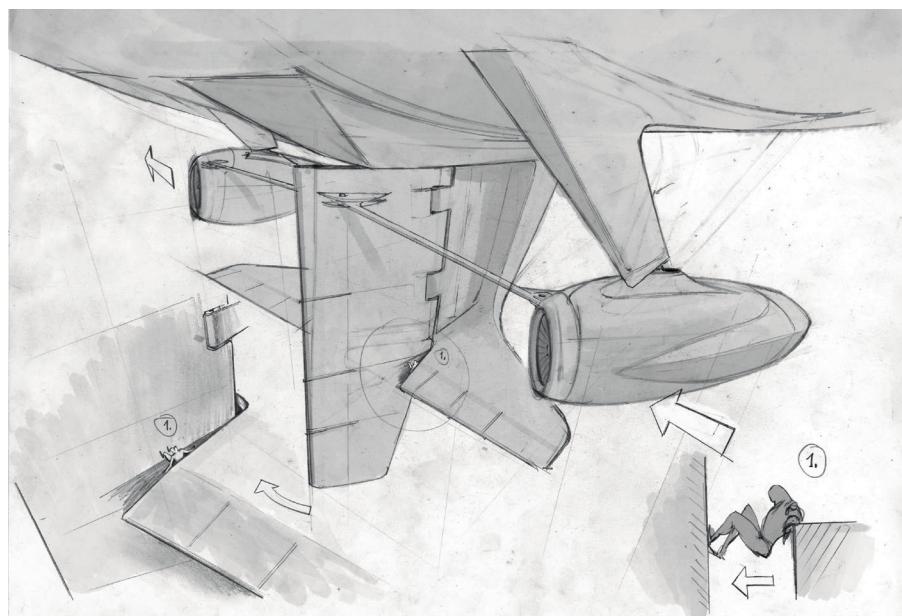


Kristian Norelius pencil and digital

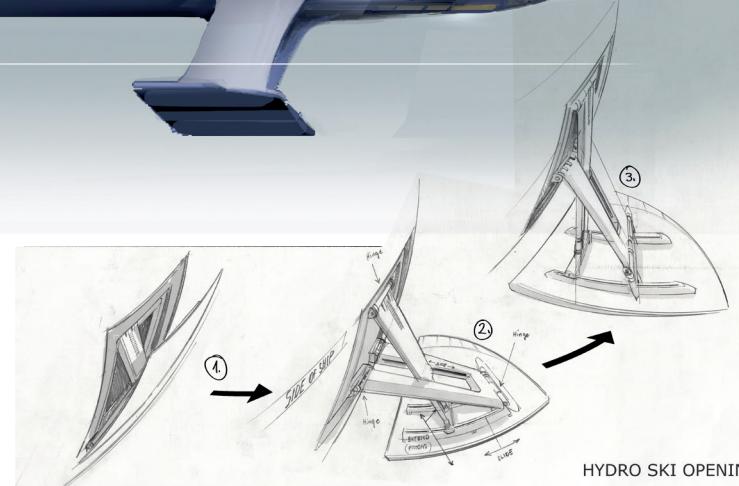
Jay Shuster digital



Garrett Taylor digital



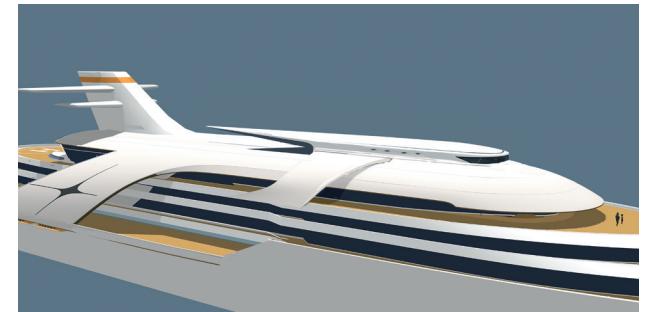
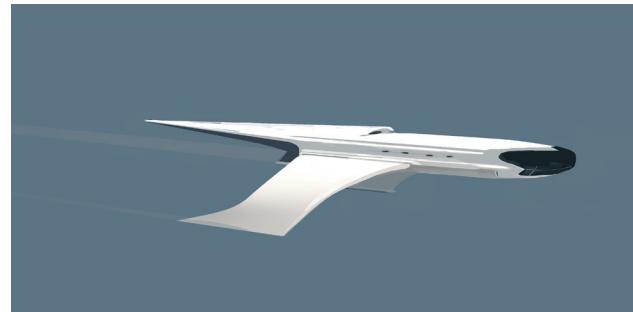
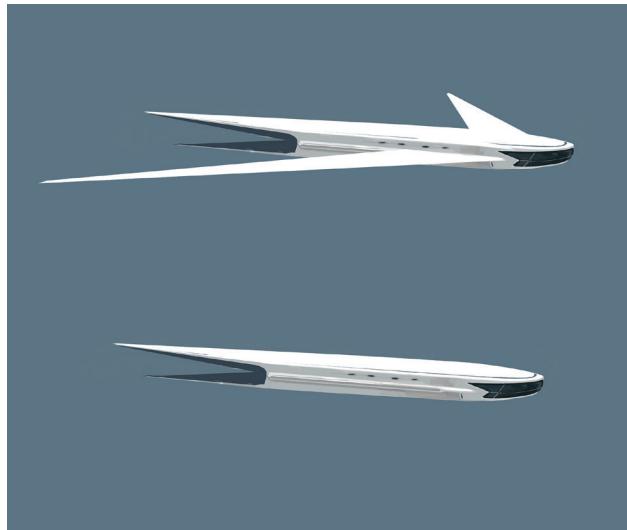
Kristian Norelius pencil and digital



Kristian Norelius pencil and digital



Garrett Taylor digital

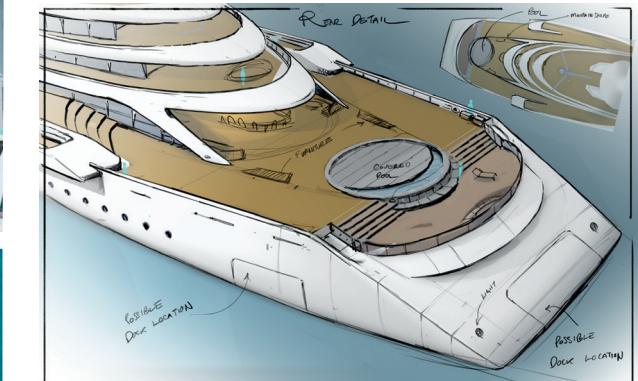
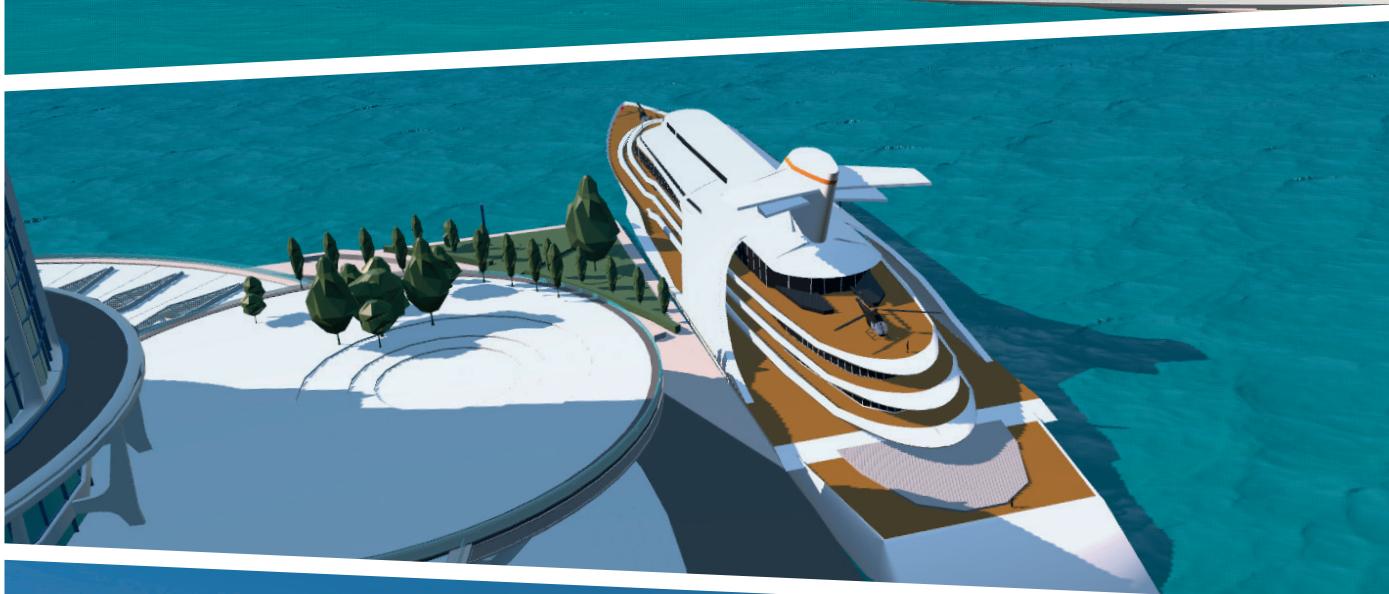


LEFT AND ABOVE **Kyle Macnaughton** digital

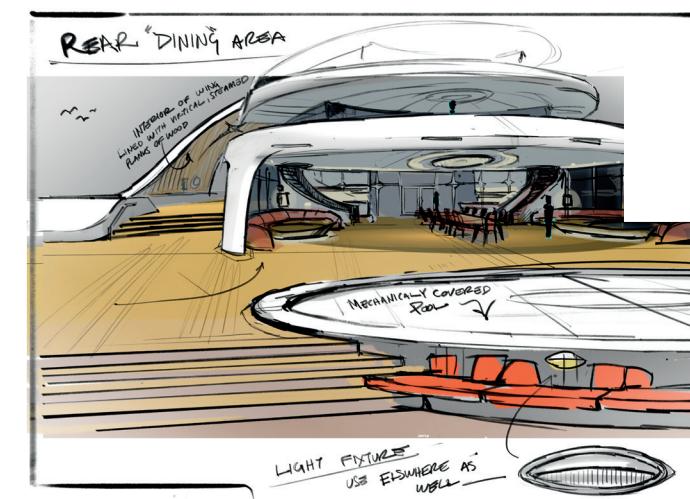


Garrett Taylor digital

Philip Metschan previs; final building model by Sets Department



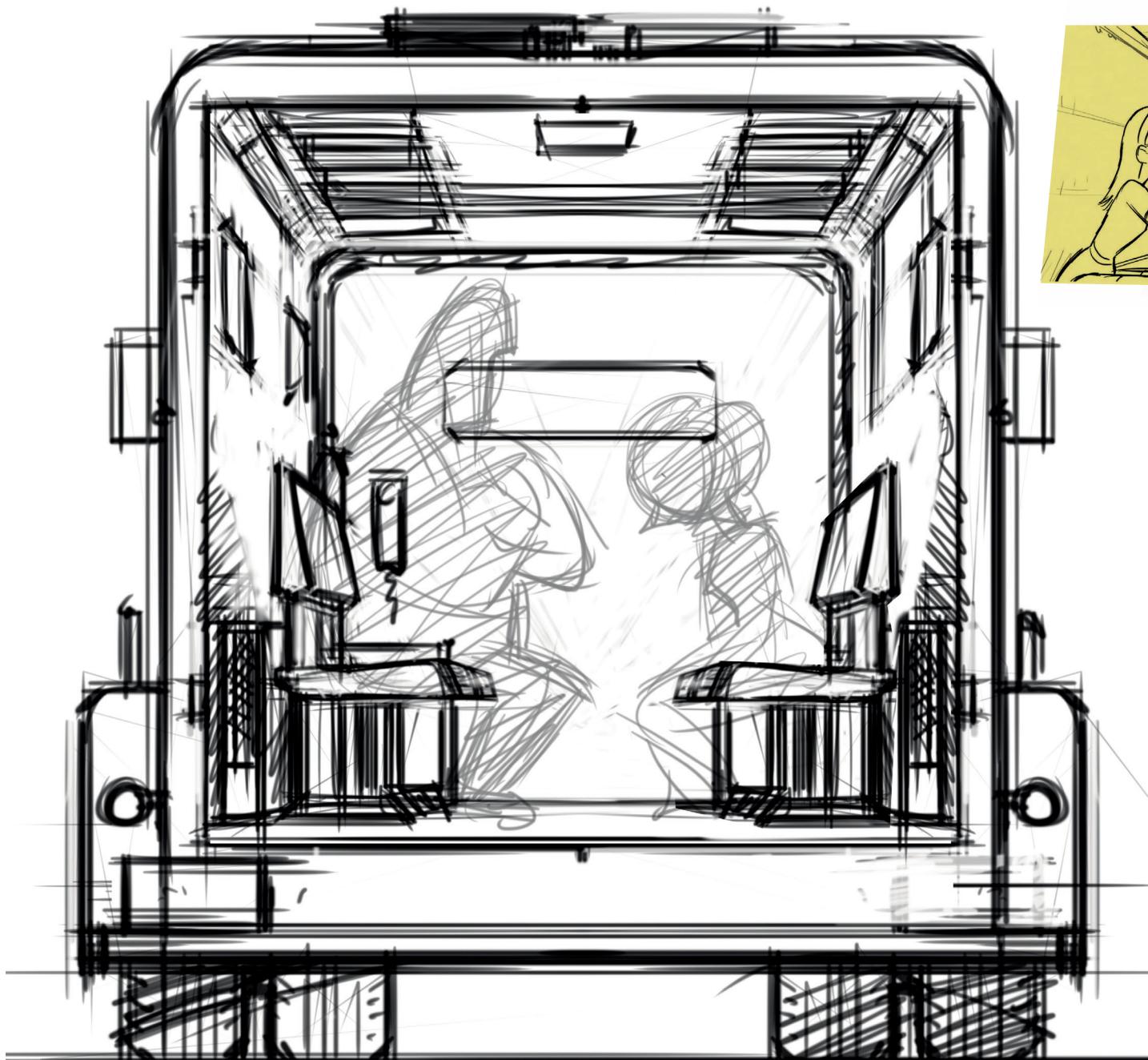
Garrett Taylor digital



Garrett Taylor digital

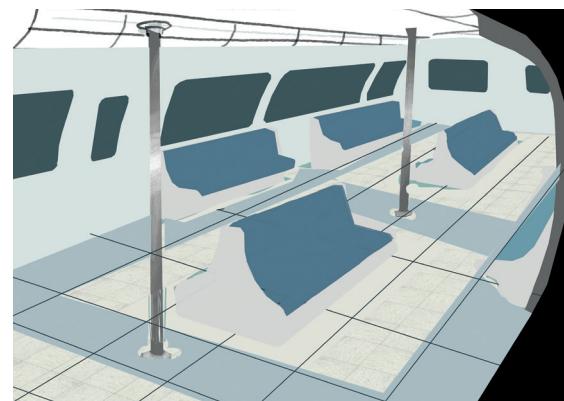
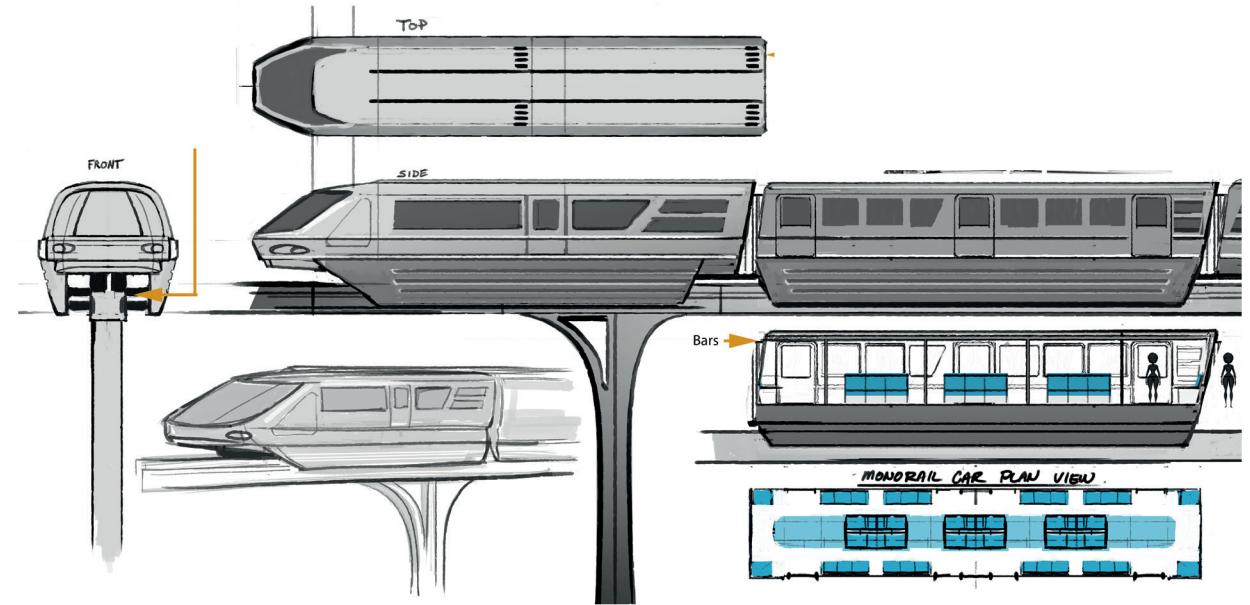


Brian Kalin O'Connell, Ted Mathot digital

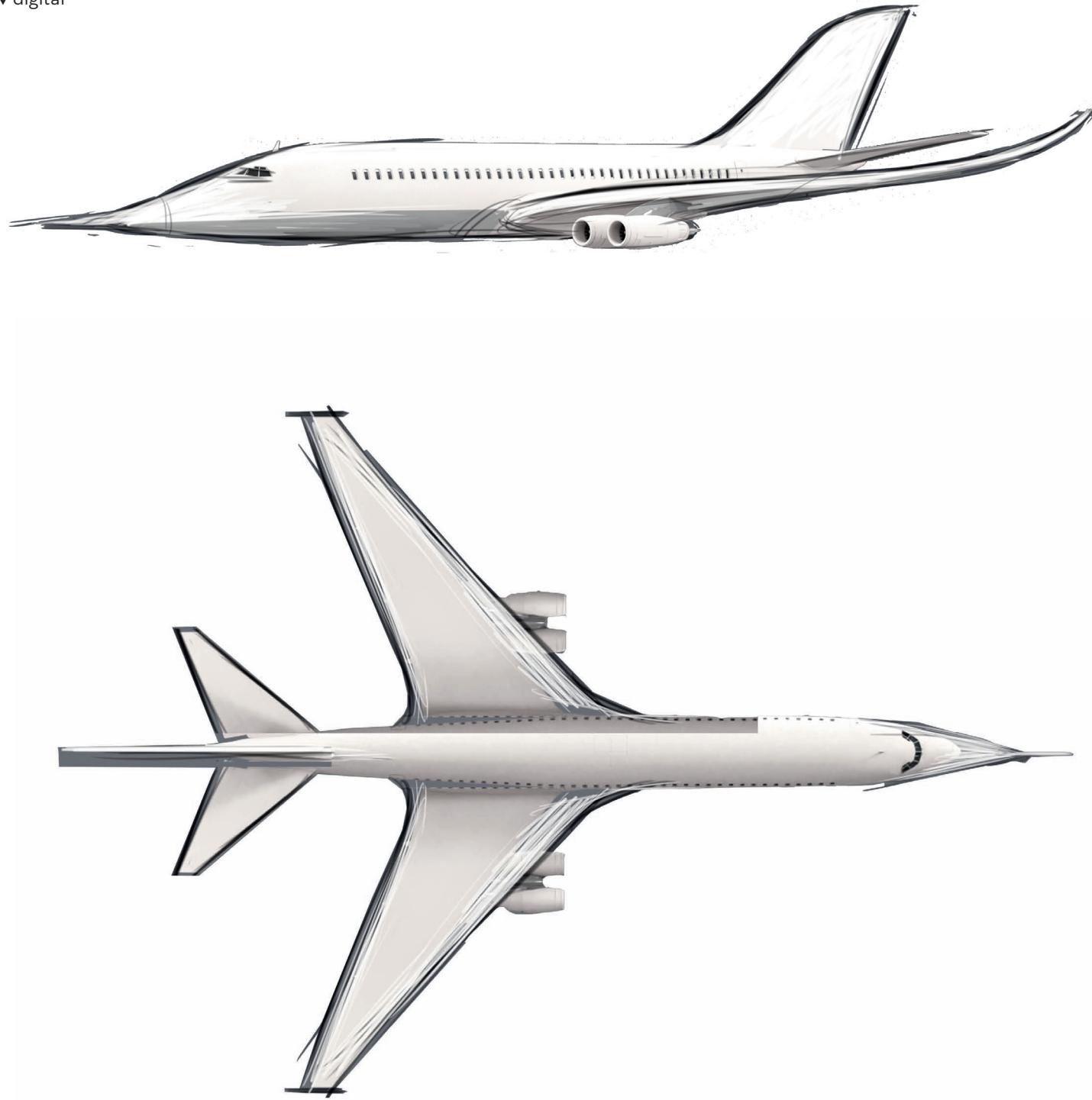


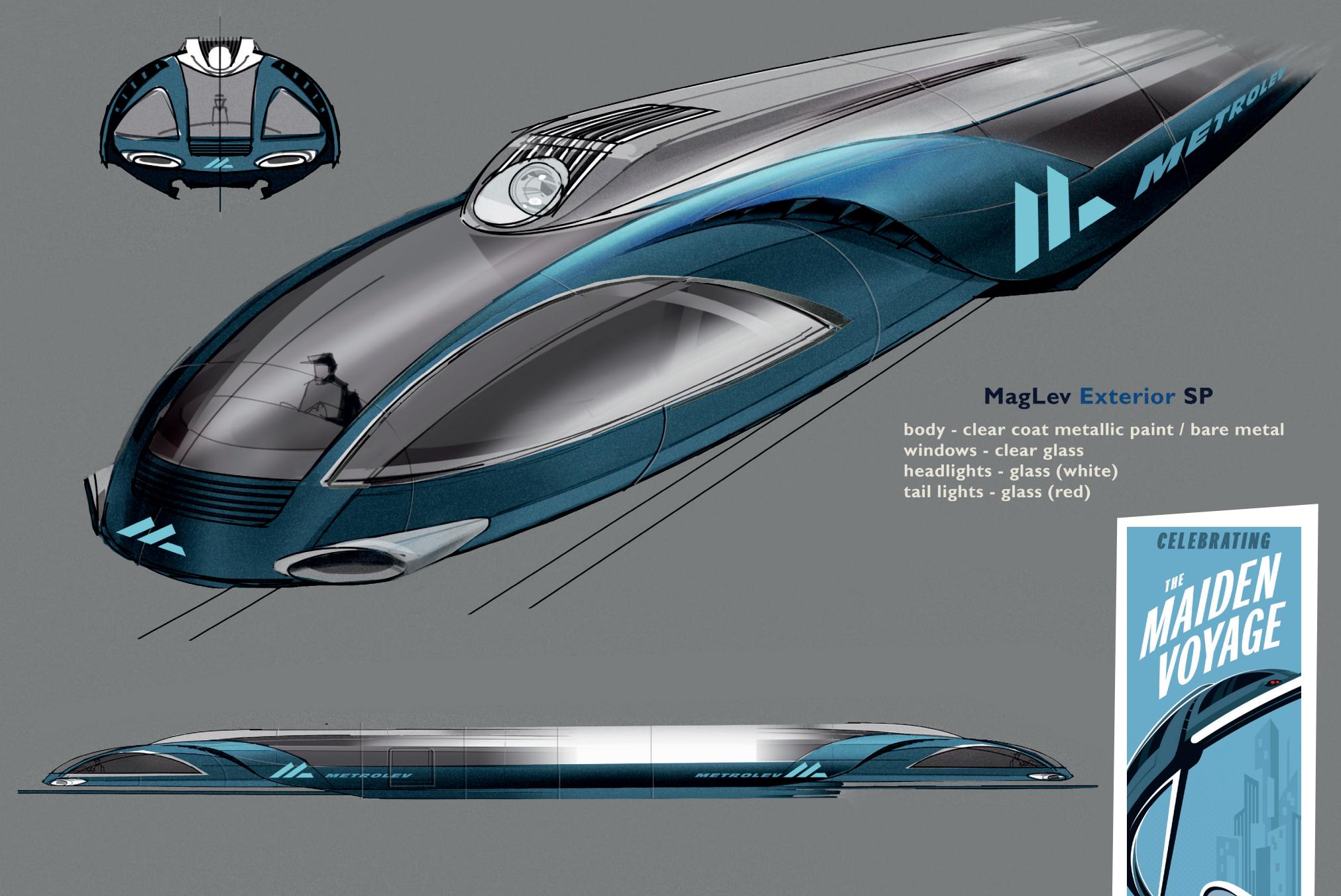
ABOVE Brian Kalin O'Connell digital
LEFT Anthony Christov digital

Tim Evatt digital drawing;
digital painting by **Shelly Wan**



Anthony Christov digital



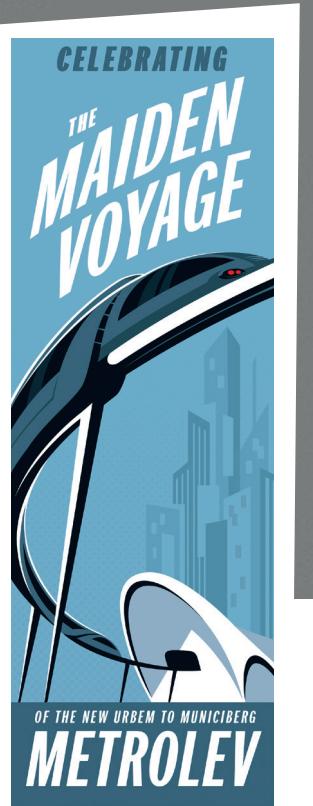


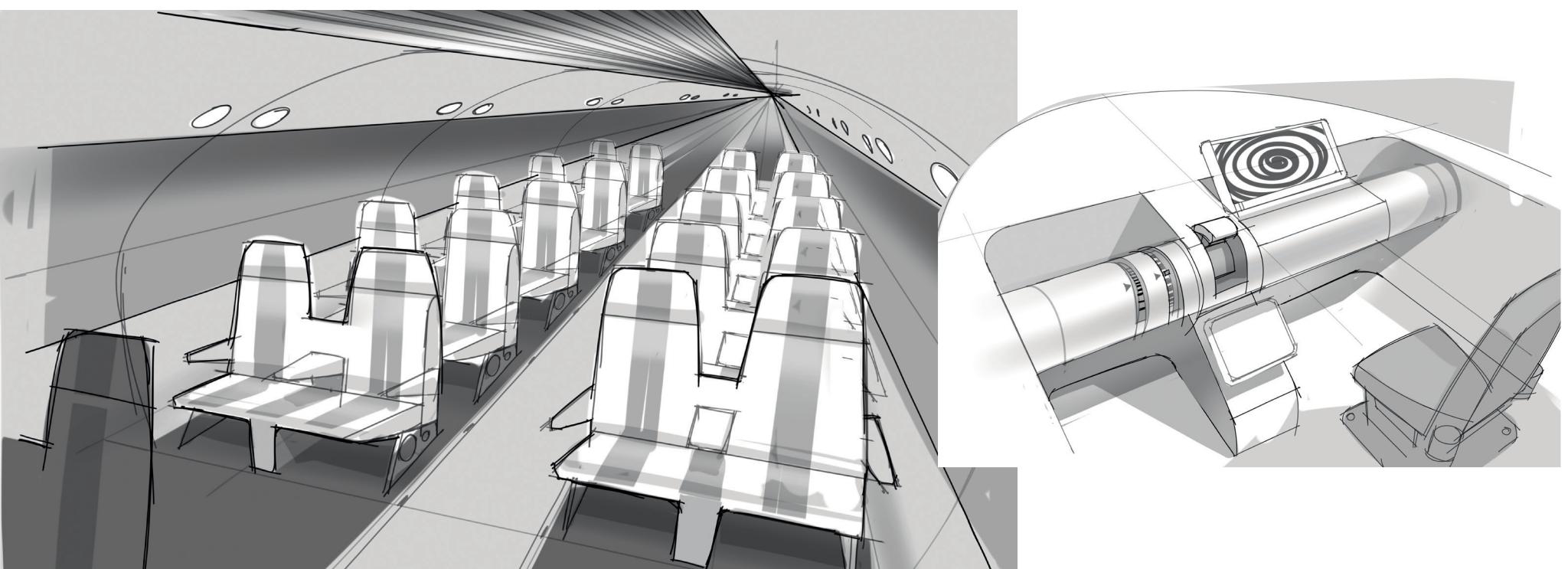
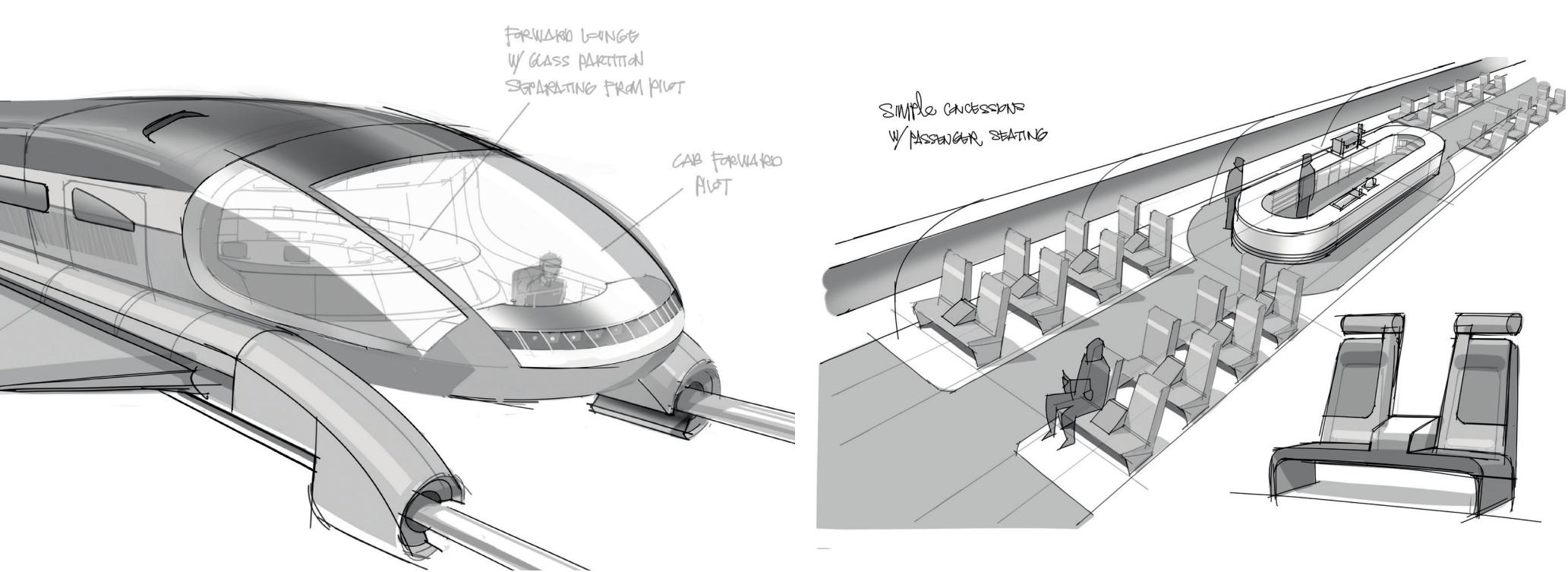
MagLev Exterior SP

body - clear coat metallic paint / bare metal
windows - clear glass
headlights - glass (white)
tail lights - glass (red)

ABOVE Maria Lee digital painting; digital drawing by Jay Shuster; digital graphics by Josh Holtsclaw

RIGHT Josh Holtsclaw digital



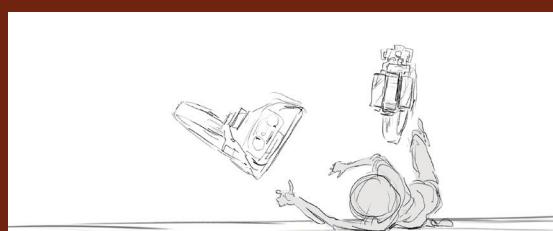
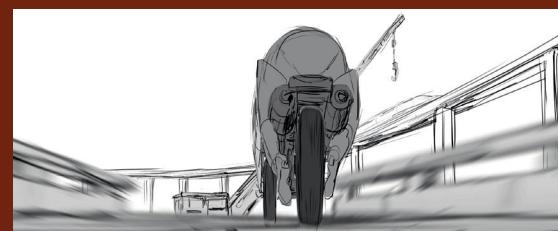
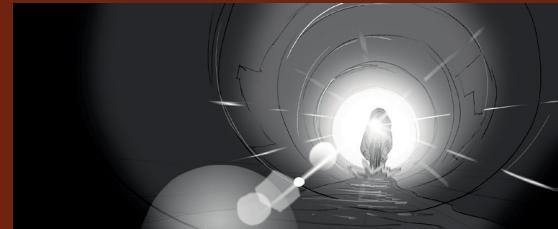
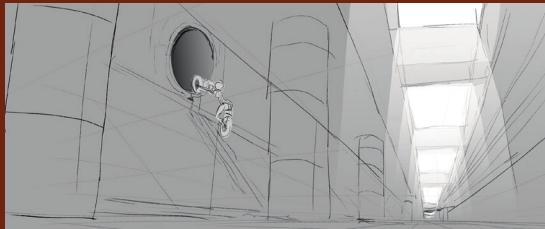
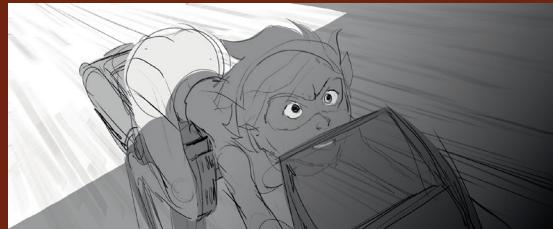
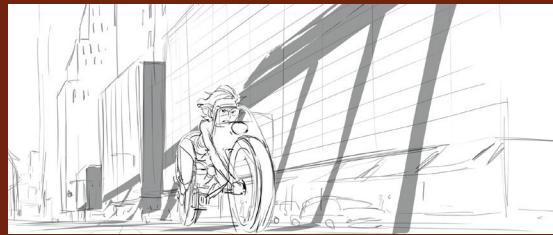


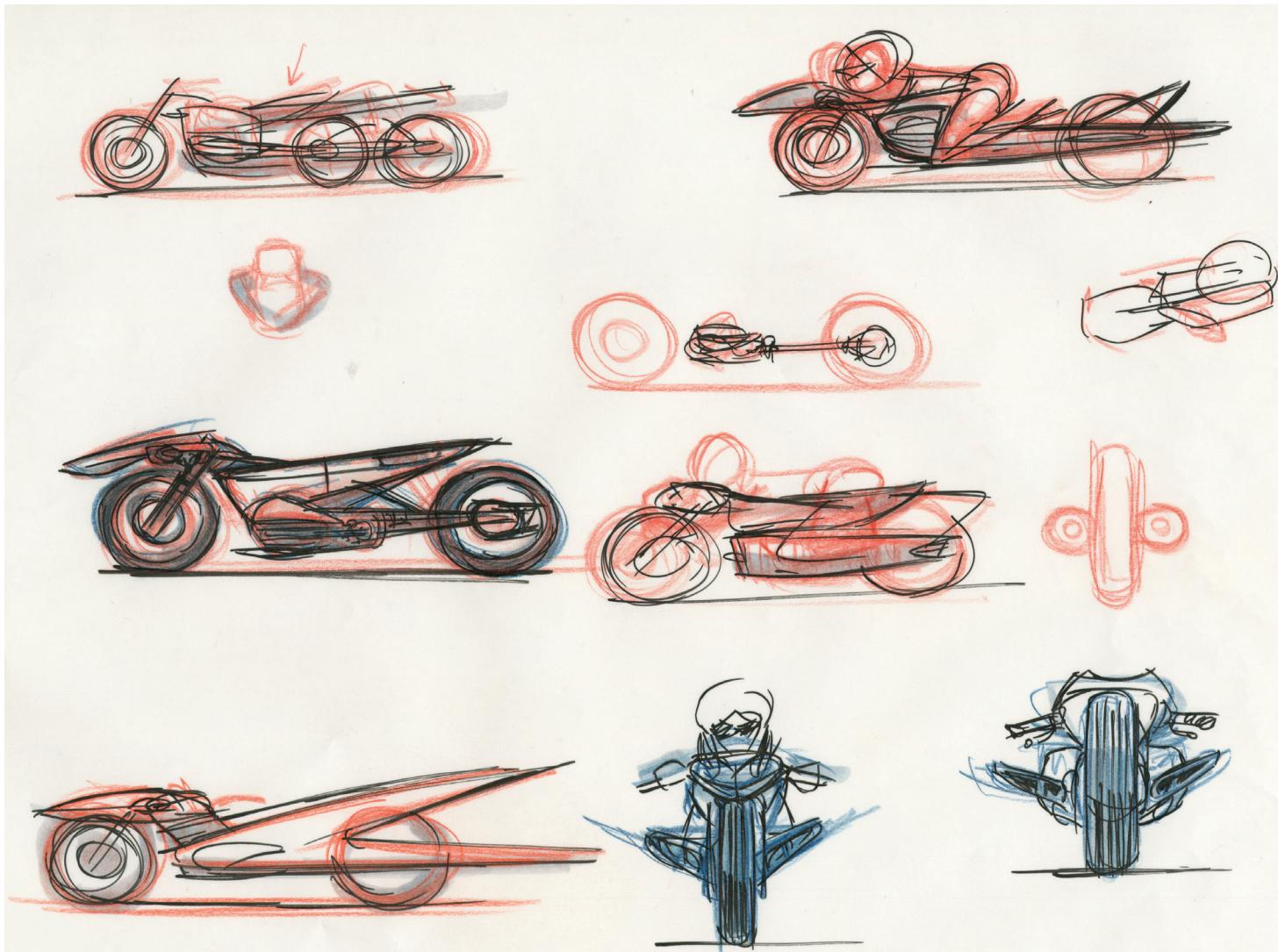
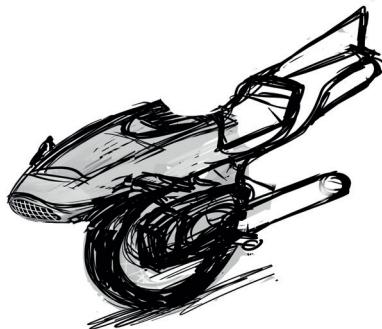
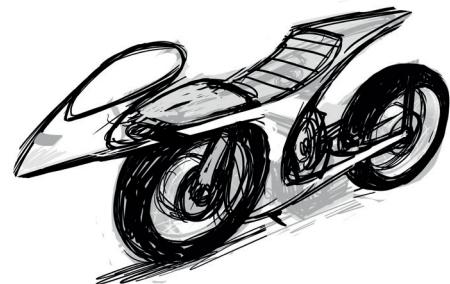
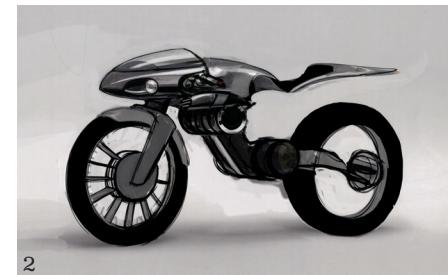
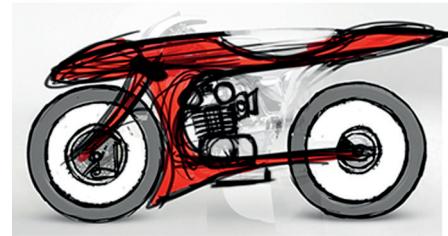
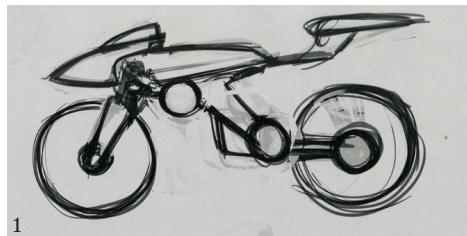


We wanted the initial form of the Elasticycle to look like a '60s café racer with super clean styling: bullet-nosed, front cowling, really simple shapes. The transformation was very much the same challenge we faced with WALL-E, which is, where does everything go when it collapses into itself? It has to have motors in each wheel so the two halves can be independently powered. The back half has to rotate forward—she can't just be riding on top of it; the seat's got to be pushing her—so the handlebars have to slide down the forks too, to give her a lower center of gravity. Then we have to create these surfaces on the bike that allow her to really hug on, because once it separates into the two halves, it's up to her arm and core and thigh strength to keep her latched on. We had to balance the style and engineering of this thing with the stunts it had to do in the film, holding hands with story and animation the whole way through. —**Jay Shuster**, Vehicle Designer

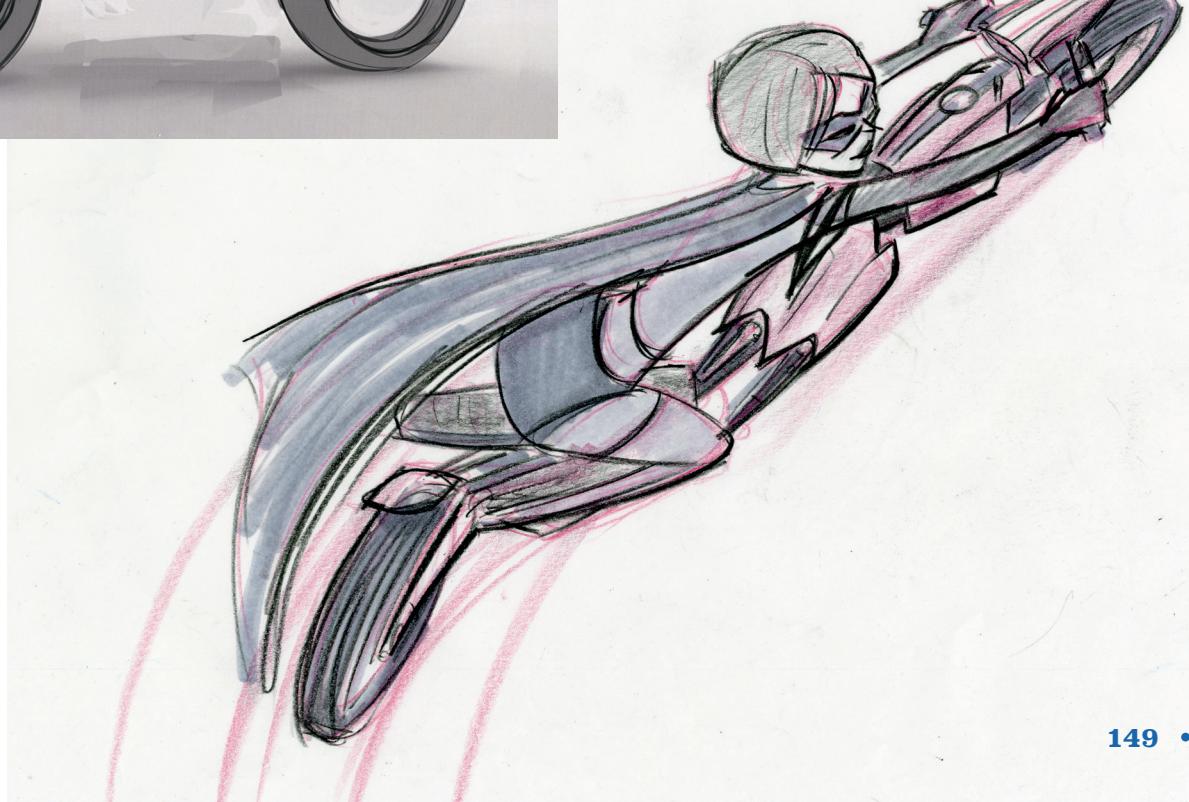
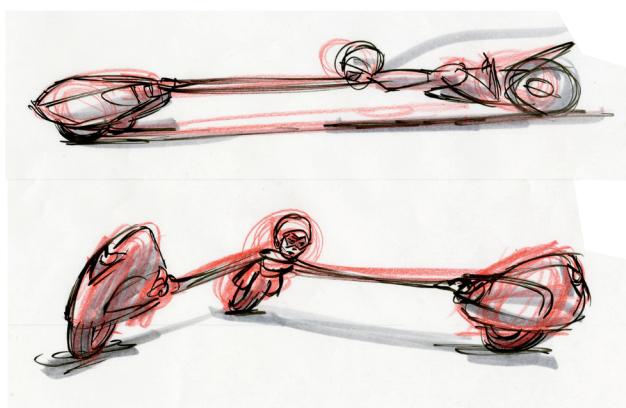
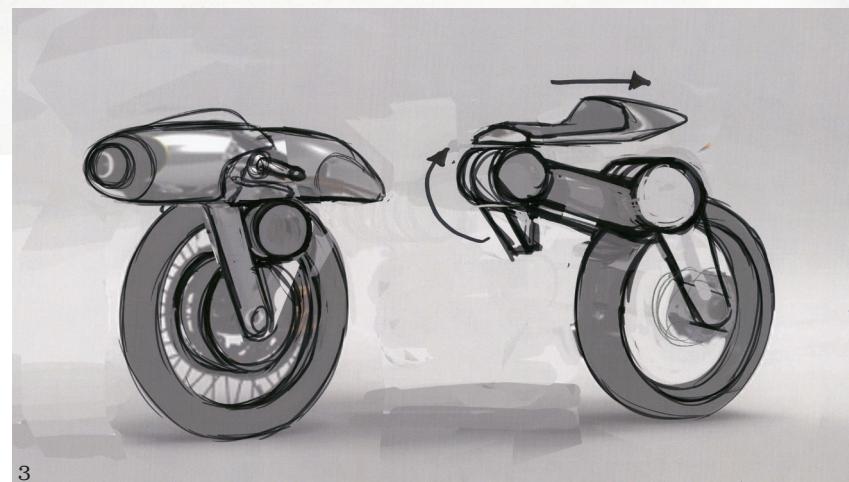
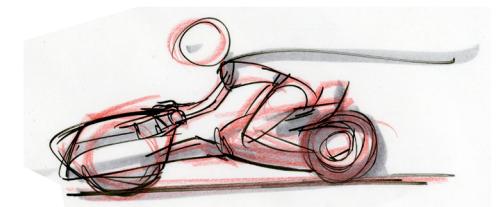
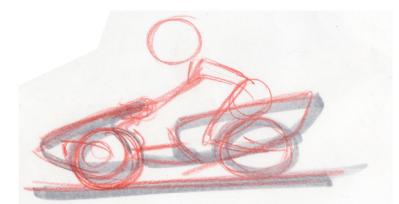
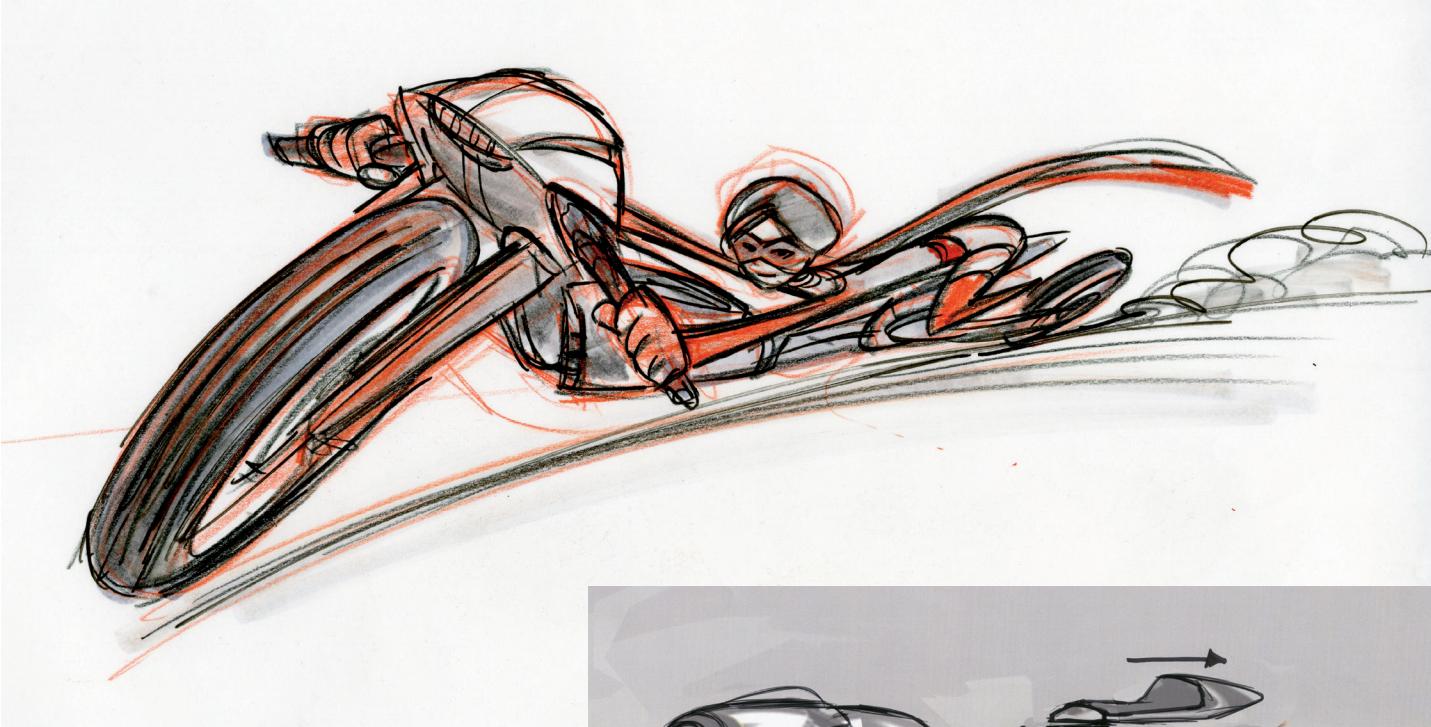
ABOVE **Jay Shuster, Philip Metschan** digital
OPPOSITE **Dean Kelly** digital

When you get an assignment like this, you're asking yourself, "What's cool, what's going to help move the story forward, what's going to show another level of Elastigirl's character that we haven't seen?" We know Elastigirl is tough, she's a great mom, and she's confident as a superhero. In the first film, she always had to balance her mom and superhero sides, keeping her family's safety in mind. Here, she doesn't have to worry about them—she can just be a superhero. It's Elastigirl in her prime, being awesome. —**Dean Kelly**, Story Artist

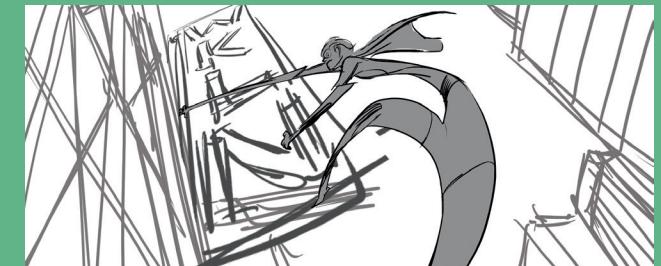


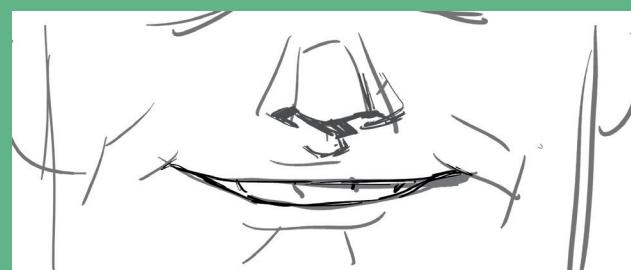
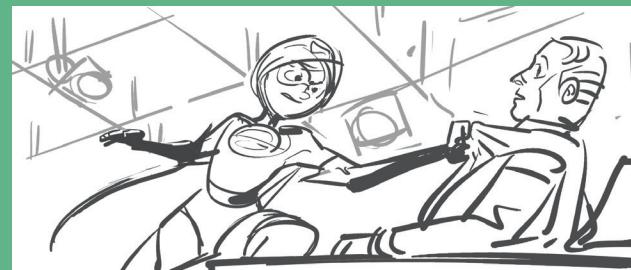


1, 2, 3 John Lee digital
REST Bob Pauly marker



"Mach Five and only the cream." That's Brad's way of saying, keep it moving fast, and only put the best ideas in. It's always a challenge for a story artist to cut things, especially things that they like. But if those ideas are not the best, then they've got to go. If you have ten great ideas, pick the five best. —**Ted Mathot**, Story Supervisor





Derek Thompson digital



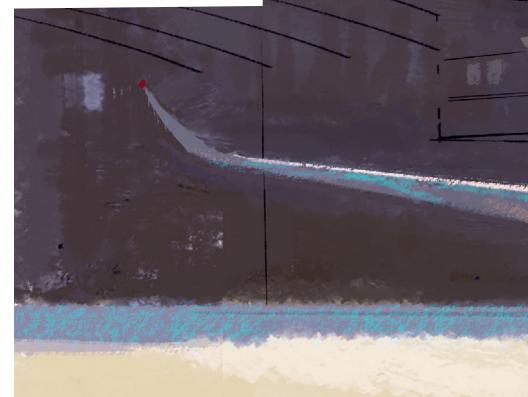


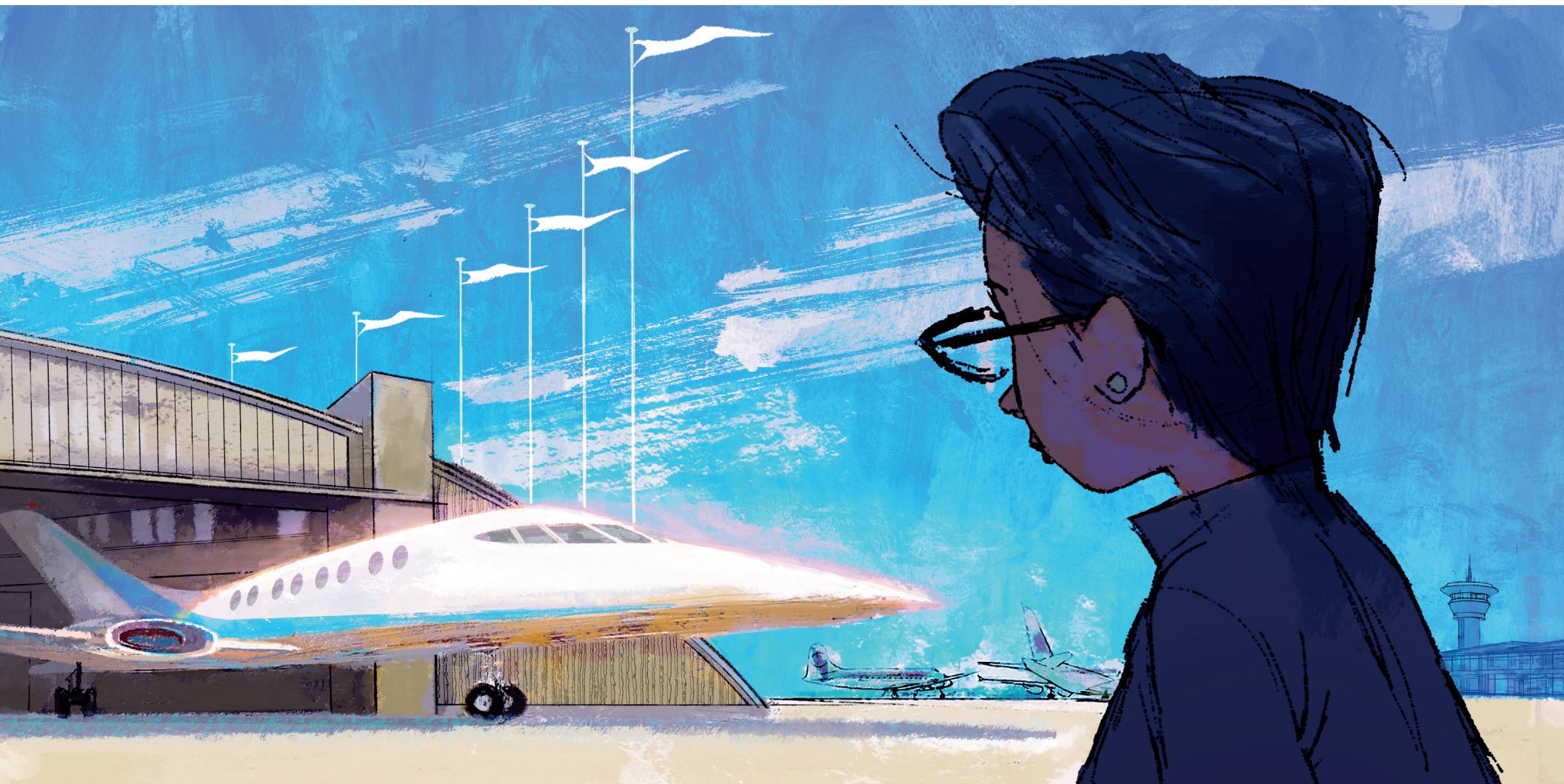
Outtakes



Kevin O'Brien digital

At one point in the story's development, Helen went to Nomanisan in disguise, as someone named Gina Stryker. She had a black wig on and wore glasses and was very fashionable, in an English, '60s mod way. Getting to follow Helen around, trying to figure out this mystery, was a nice personal moment with her character, and also pure visual fun. —**Ralph Eggleston**, Production Designer



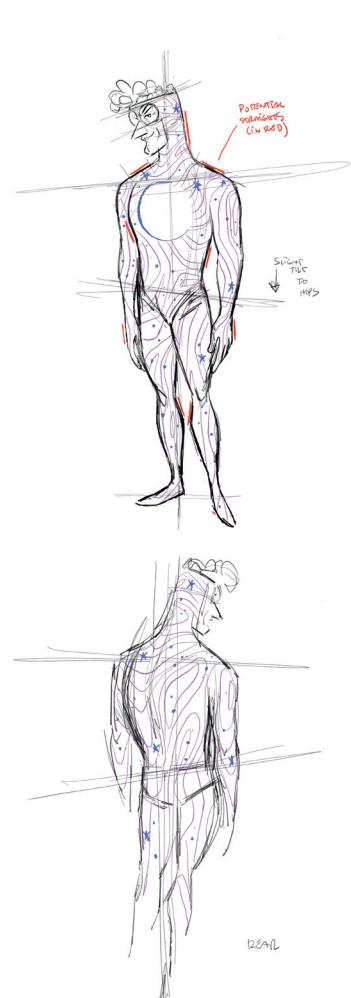


Daniel López Muñoz digital

COSMOSIS



Teddy Newton digital



Tony Fucile pencil



Deanna Marsigliese digital;
pencil by **Tony Fucile**



Tony Fucile digital



Deanna Marsigliese digital; pencil by **Tony Fucile**



HONEY



Teddy Newton digital



Matt Nolte pencil



Greg Dykstra clay sculpt

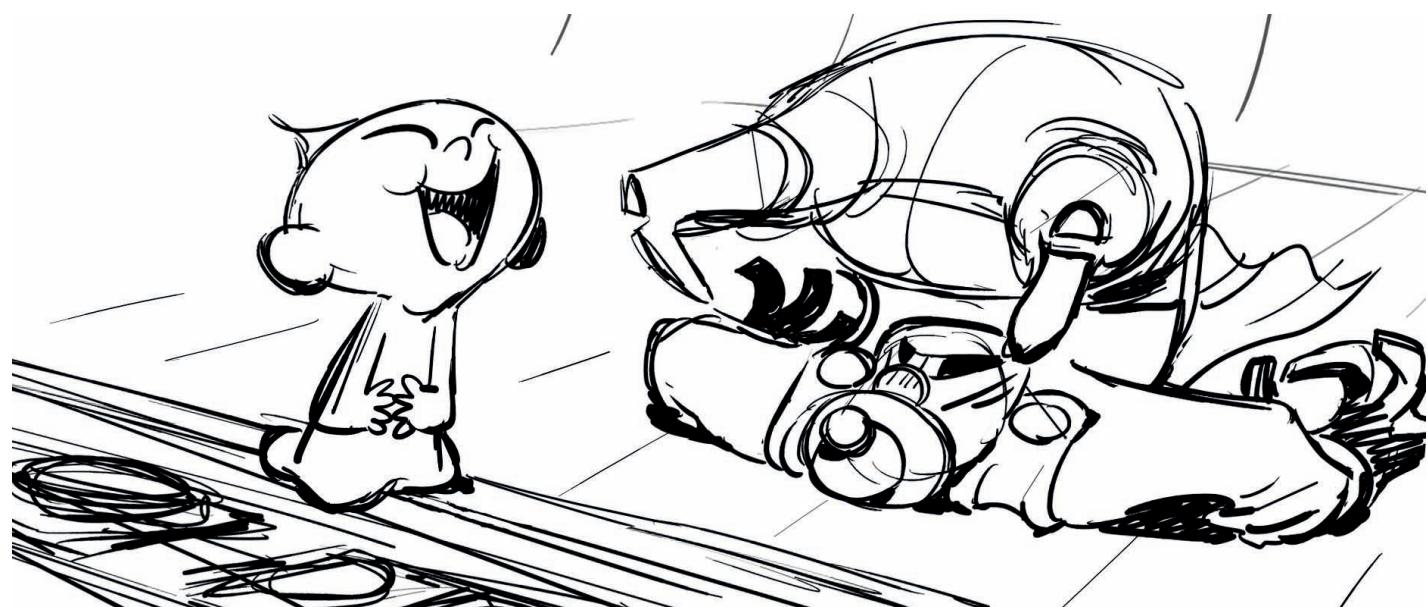
MEGAMAN & CO.



Austin Madison digital

Some of the initial ideas that I worked on had really fascinating aspects, but they were too complicated. I had to do too much explaining for the audience to get where I wanted them to get; I had to keep laying more and more pipe, and pretty soon, I had these very complicated bits of plumbing that looked like a very inefficient way to get water. So I had to cut them loose.

—**Brad Bird**, Director



Bill Preising digital

BERSERKELEY

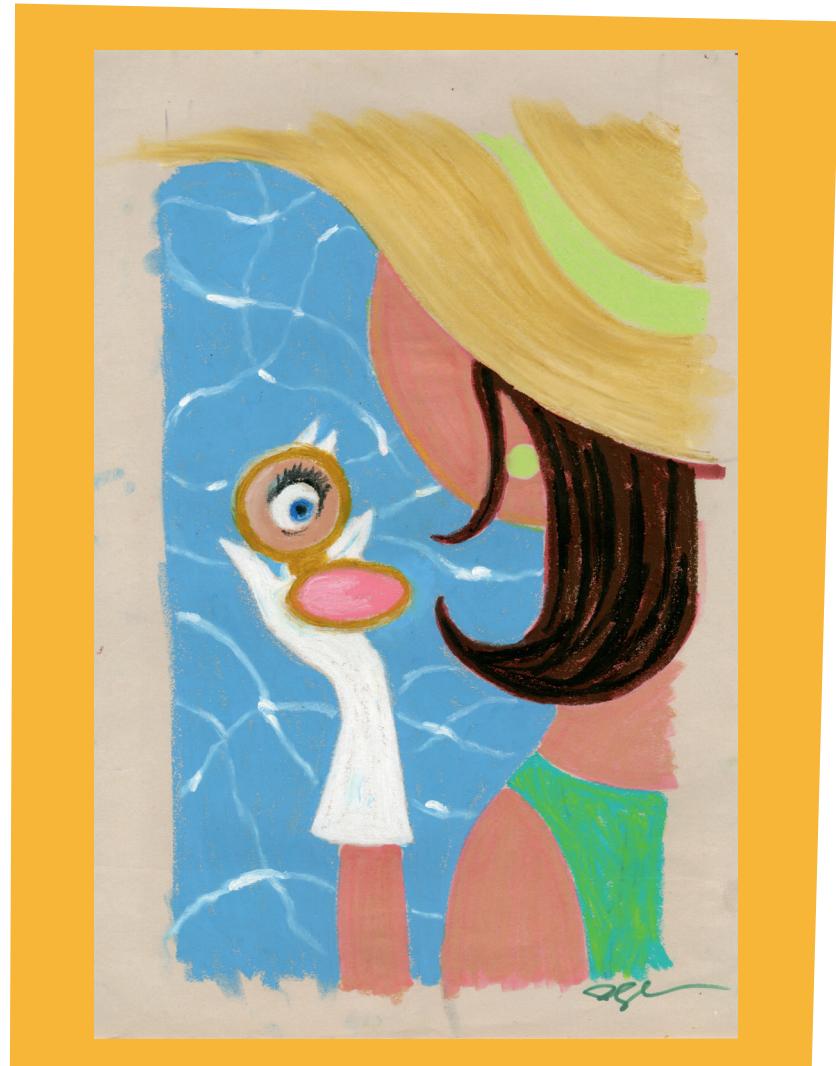


LEFT **Matt Nolte** pencil and watercolor
RIGHT **Deanna Marsigliese** pencil

SHOCK-N-AWE



Deanna Marsigliese pencil and digital



ABOVE LEFT **Deanna Marsigliese** ink and marker

ABOVE RIGHT **Ralph Eggleston** oil pastel

LEFT **Daniel López Muñoz**, digital



In an earlier version of the film, E had a rival, a super suit designer named Galbaki. E admires supers and aspires to help them in their line of duty. She's all about smart design; elegance that employs functionality, practicality, and safety. Hence, NO CAPES! Galbaki's focus is himself as a label. He craves attention and fame. His designs are over-the-top, clunky, and rife with meaningless flourishes that may hinder hero work. This very distinct difference is what strains E's relationship with Galbaki—it's a matter of respect, or lack thereof. Edna's fashion line in particular is an ode to supers everywhere. Each design is inspired by a superpower—strength, force fields, speed! She also loathes models, and I'm sure, takes great pleasure in designing pieces that are difficult to wear on a runway. —**Deanna Marsigliese**, Character Designer



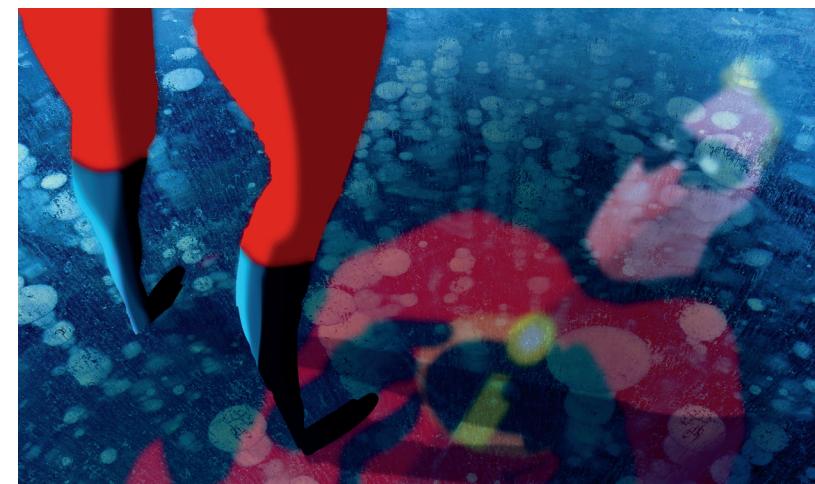
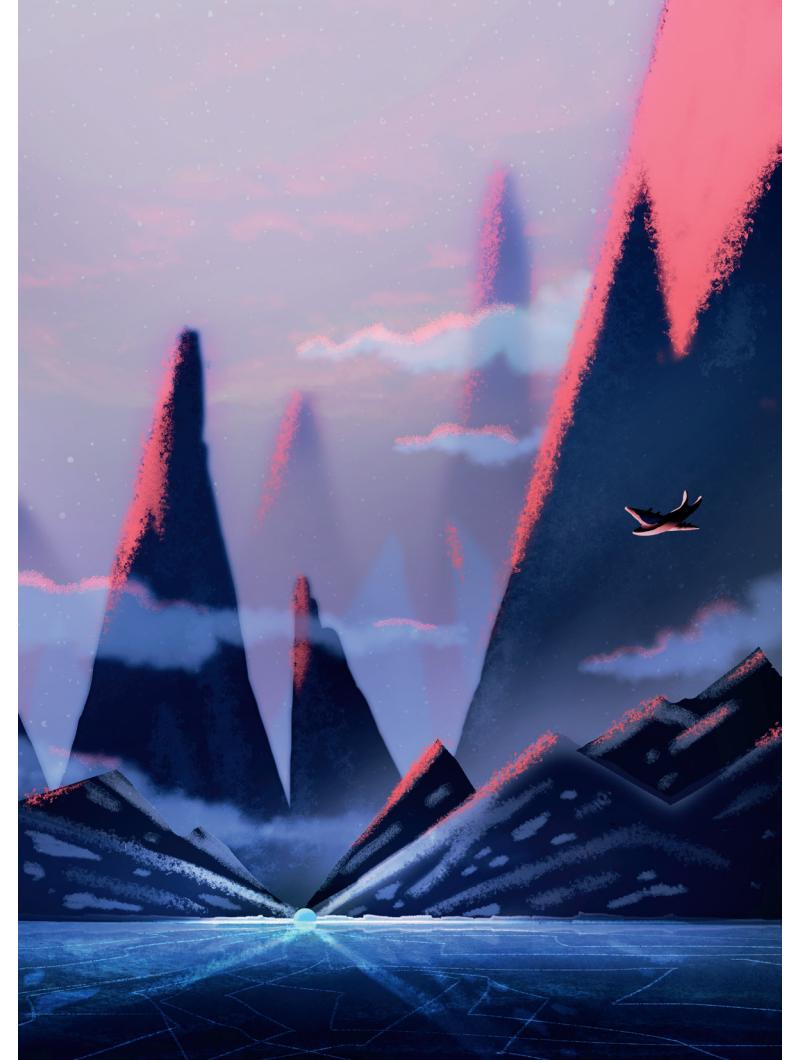


Tony Fucile pencil and marker

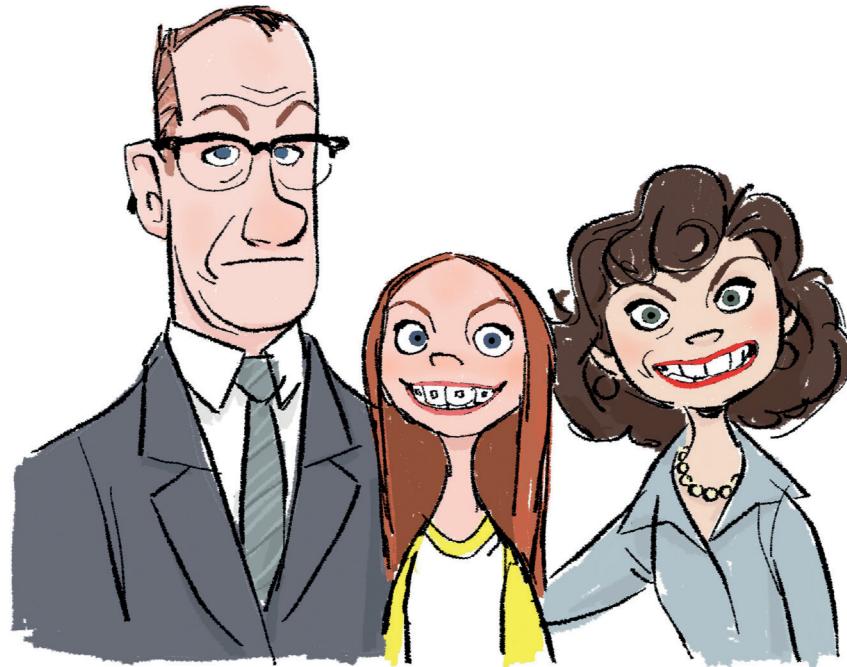
Deanna Marsigliese digital



The fashion show was a sequence in the film where we got more insight into Edna's professional life. She worships and designs for supers, but because they're underground, she reluctantly designs for models instead. So I based every design that I made on a superpower. I did some sketches with this translucent, chiffon, billowing effect around the head that was like a force field. One design was off-shoulder, very broad, enveloping the whole model and making her very top-heavy, and that was based on Mr. Incredible's super strength. I thought that E would use this situation where she was basically forced to work with models as an opportunity to say, "Supers are still the best." —**Deanna Marsigliese**, Character Designer



Ralph Eggleston digital

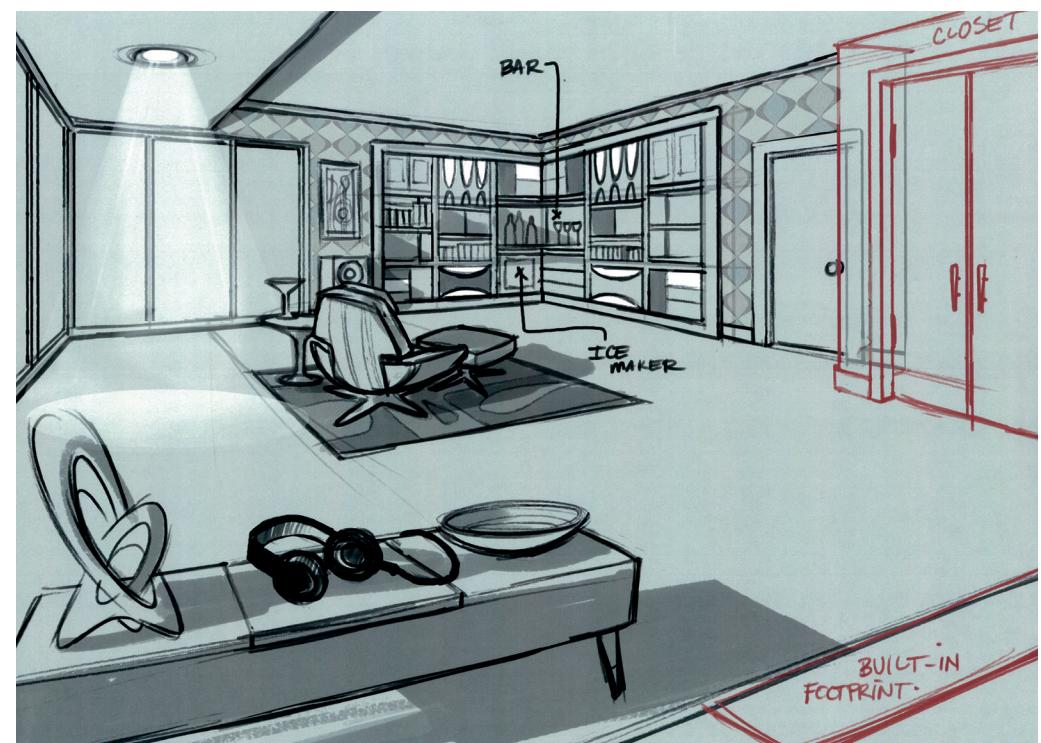


KARI THE BABYSITTER AND PARENTS

Tony Fucile digital

FROZONE'S APARTMENT

Anthony Christov digital



ACKNOWLEDGMENTS

by **John Walker** and **Nicole Grindle**, Producers

What would an Art book be without the artists? We've had the privilege of working with some of the most talented humans around and we want to thank them: foremost among them is Production Designer, Ralph Eggleston who, in the words of Brad Bird, molts artwork; he has led his team to produce some wonderfully iconic work. Ralph kept this world looking cool and coherent through the chaos of creation. And the movie, this book, and our experience making both, would not have been as rich without him.

Thanks to Character Art Director Matt Nolte, Sets Art Director Tony Christov, Shading Art Director Bryn Imagire, Character Designers Tony Fucile and Deanna Marsigliese, Sculpt Artists Greg Dykstra and Jerome Ranft, Sets Designers Paul Abadilla, Grant Alexander, Nelson Bohol, Tim Evatt, Dan Holland, Kyle McNaughton, Don Shank, and Garrett Taylor, Vehicle Designers Jay Shuster, Kristian Norelius, and John Lee. Thanks to Teddy Newton for his early inspirational art and story work and to Character/Sets designer Daniel López Muñoz. Thanks to Graphics Lead Joshua Holtsclaw, Graphic Artists Paul Conrad and Craig Foster, Previs Lead Philip Metschan, Shading Designers Maria Lee, Ernesto Nemesio, Shelly Wan, and Rona Liu, Manager Isabel Conde, Coordinators Jennifer Ceci and Searit Huluf, and Production Assistant, Jack Bird.

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We hope you have enjoyed the work of these fine people in the pages of this book. While making the movie, we reminded ourselves not to do anything fantastic without quickly doing something mundane, and nothing mundane without quickly doing something fantastic.

Words to live by.





Bryn Imagire digital



Josh Holtsclaw paint



John Lasseter is a two-time Academy Award® winner, director, chief creative officer at Walt Disney and Pixar Animation Studios, and principal creative advisor at Walt Disney Imagineering. He directed *Toy Story*, *A Bug's Life*, *Toy Story 2*, *Cars*, and *Cars 2*.

Brad Bird writes and directs for films and television, with Academy Awards® for *Ratatouille* and *The Incredibles*. He's also directed *The Iron Giant*, *Mission:Impossible-Ghost Protocol*, and *Tomorrowland*, and served as executive consultant on *The Simpsons*.

Karen Paik works at Pixar Animation Studios. She is the author of several books about the studio and its films, including *To Infinity and Beyond!*, *The Art of Ratatouille*, and *The Art of Monsters University*.

OGUE
ER AFT DECK

Mr. Incredible and Elastigirl watch as a handcuffed
s escorted by POLICE. Deavor sees Dash and Violet
arm-loads of RECORDINGS into a PILE on the deck.

FROZONE
You got these from all the cameras
like I asked? Sure these are all
the recordings?

MR. INCREDIBLE
Nice job, kids.

DEAVOR
You can throw me in jail. But it
isn't about me... it's about that.
(gestures to recordings)
Most spectacular footage in the
world. Money shot after money shot--

In ICY BLAST from Frozone's outstretched hands freezes
e of recordings into an ICY BLOCK--

DEAVOR (CONT'D)
and aaaAAAGGGHHHH!!!

Mr. Incredible CRUSHES into a million pieces. They
Deavor with defiant finality. The police pull him to
ngway... ~~where he spent~~ ~~SHILLAC~~. He whispers to her

DEAVOR (CONT'D)
Please tell me that you are still!!!

points to the tiny lens sewn-in to her SHL supersuit--

SHILLAC
covered it with duct tape.

Deavor's face collapses. He's taken away.

CUT TO:

AT SERIES OF SHOTS WHICH CONVEY:

CAPTURE of NELSON DEAVOR (aka "Screenslaver", as well
as wrongdoing SHL "supers"...) legal ruling that Superheroes can come out of hiding--

+ BB_HO 8/12/16

The interrupted broadcast on her BLACK BOX--
a SWITCH on her TV) SCREENSLAVER
I will demonstrate my
mastery over--
SWITCH; rerouting the broadcast away
& CO, the PARRS) REACT as
STIGIRL SAVING THE JET...
lastigirl

SCREENSLAVER
(on TV) SCREENSLAVER
program for an important
announcement.

DEAVOR
DEAVOR HIJACKING THE SHOW!!

ROOFTOP - KWRY TELEVISION STUDIOS - NIGHT
ELASTIGIRL studies the screen of her HANDHELD as
the SOURCE of the SCREENSLAVER'S SIGNAL HIJACK. El
looks in its direction...

Don't bother watching the rest of
the show, Elastigirl doesn't save
the day, she only postpones her
defeat.

SCREENSLAVER

DEREK

DER LOGUE

The image shows a portion of a comic strip. In the top right corner, the word "EREK" is written in large, bold, black, outlined letters. Below it, the first panel of the comic strip is visible, featuring a man with a mustache and a woman in a dress. The man is holding a telephone receiver to his ear. The woman is looking at him with a concerned expression. The background is a simple sketch of an interior room.

... INCREDIBLE
DEAVOR me in jail. But it's about that.
about me... it's about recordings) in the
stures to footage in the
tacular shot after money shot--
ey shot after an ICY BLOCK

Frozone's outstretches
to an ICY BLOCK

(CONT'D)
!!!

etched hands freeze
into a million pieces. They pull him to
the floor. He wears a
super suit
taken

A close-up of a blue-toned comic book page. The top panel shows a man in a suit being attacked by a crowd. The word 'supersuit' is written across the middle of the page. The bottom panel shows the same man being attacked.

Deavor's face

A SHORT SERIES OF SHOTS WHICH
The CAPTURE of NELSON DEAVON
any wrongdoing SHL "supers":
legal ruling that super
publicly accept
us to -

The CAPTURE of
as any wrongdoing
--The legal ruling ac-
--Shellac publicly ac-
Which leads us to --



A blue-toned illustration of a group of people in a room, looking towards the right. A speech bubble from the bottom left contains the text: "... GOES STATIC, then IS appearing this time in SLES over a COWL, VOICE".

...attention? I have
ME MOMENT
as Dear



This full-color collection combines the concept art and creative insights of the Pixar team to take readers behind the scenes of the Incredibles' latest adventure!

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